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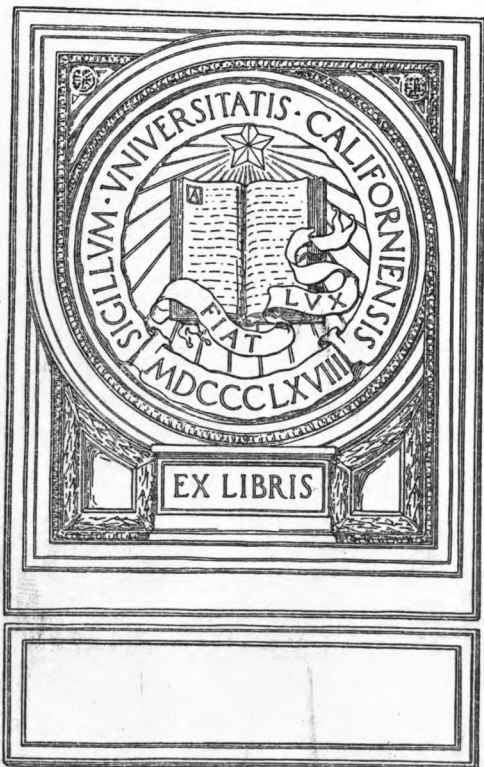
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SONGS OF YALE:

A NEW COLLECTION OF COLLEGE SONGS.

EDITED BY

CHARLES S. ELLIOT, A. B.

"



CHARLES C. CHATFIELD & CO.

NEW HAVEN, CONN.

CHARLES C. CHATFIELD & CO.

1870.

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TO MY CLASSMATES

OF '67,

*THIS COLLECTION OF YALE COLLEGE SONGS
IS DEDICATED.*

272519

PART I.

LAURIGER.

1. Lau-ri-ger Ho-ra-ti-us, Quam dix-is-ti ve-rum,

Fu-git Eu-ro-ci-ti-us, Tempus e-dax re-rum.

U-bi sunt, O poc-u-la, Dul-ci-o-ra mel-le,

Rix-a, pax et os-cu-la Ru-ben-tis pu-el-læ.

2 Crescit uva molliter,
Et puella crescit,
Sed poeta turpiter,
Sitiens canescit. CHO.

3 Quid iuvat æternitas
Nominis; amare
Nisi terræ filias
Licet, et potare! CHO.

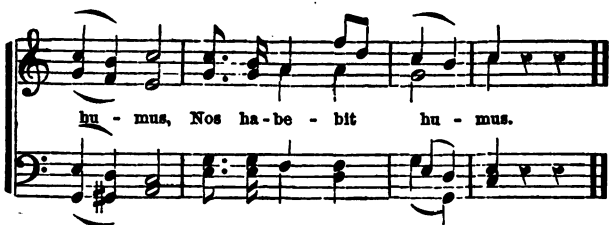
GAUDEAMUS.

1. Gau-de-a - mus i - gi-tur, Ju - ve - nes dum

su - mus; Gau - de - a - mus i - gi - tur,

Ju - ve - nes dum su - mus; Post ju - ven - tam

ju - ven - tu - tem, Post mo - les - tam



2 Ubi sunt, qui ante nos
In mundo fuere?
Transeas ad superos,
Abeas ad inferos,
Quos si vis videre.

3 Vita nostra brevis est,
Brevi finietur,
Venit mors velociter,
Rapit nos atrociter,
Nemini parceret.

4 Vivat academia,
Vivant professores,
Vivat membrum quodlibet,
Vivant membra quælibet,
Semper sint in flore.

5 Vivant omnes virgines,
Faciles, formosæ,
Vivant et mulieres,
Teneræ amabiles,
Bonæ laboriosæ.

6 Vivat et republica,
Et qui illam regit,
Vivat nostra civitas,
Mæcenatum caritas,
Quæ nos hic protegit.

7 Pereat tristitia,
Pereant osiores,
Pereat diabolus,
Quivis antiburschius,
Atque irrisores.

8 Quis confusus hodie
Academicorum?
E longinquo convenerunt
Protinusque successerunt
In commune forum.

9 Alma Mater floreat,
Quæ nos educavit,
Caros et commilitones,
Disitas in regiones
Sparsos congregavit.

Jt PURITANI.

Alla marcia.

1. Lau - ri - ger Ho - ra - ti - us,
U - bi sunt, O poc - u - la,

Quam dix - is - ti ve - rum,
Dul - ci - o - ra mel - le,

Fu - git Eu - ro cit - i - us, Tem - pus
Rix - æ, pax, et os - cu - la, Ru - ben-

Fine.

e - dax re - rum. U - bi sunt, O
tis pu - el - læ.

poc - u - la, Dul - ci - o - ra mel - le,

Rix - æ, pax, et os - cu - la,

Ru - ben - tis pu - el - - læ. *D.C.*

2 Crescit uva molliter,
Et puella crescit,
Sed poeta turpiter,
Sitiens canescit. CHO.

2 Quid iuvat æternitas
Nominis; amare
Nisi terræ filias
Licet, et potare! CHO.

ALMA MATER.

SOLO. *Allegretto.*

1. Al-ma Ma-ter! Al-ma Ma-ter! Heav'n's bless-ing at-

p

This system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melody of eighth and quarter notes. The middle staff is an alto clef with the same key signature and time signature, containing a harmonic accompaniment of chords. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. A dynamic marking 'p' (piano) is placed below the middle staff.

tend thee, While we live we will cherish, protect and de-

This system consists of three staves, continuing the melody and accompaniment from the first system. The key signature and time signature remain the same. The lyrics 'tend thee, While we live we will cherish, protect and de-' are written below the top staff.

fend thee; Thy sons, dear old Yale, sing in loud, thrilling

This system consists of three staves, continuing the melody and accompaniment. The key signature and time signature remain the same. The lyrics 'fend thee; Thy sons, dear old Yale, sing in loud, thrilling' are written below the top staff.

chorus, While we think of thy great men who've been here before us.

CHORUS.

ff Hur-rah! Hur-rah! Al-ma Ma-ter for-ev-er. Hur-

rit.
rah! Hur-rah! Al-ma Ma-ter for-ev-er.

- 2 Alma Mater! Alma Mater! we ne'er shall forget thee;
Embalmed in the shrine of our hearts have we set thee;
Thou haven of rest in life's tempest-torn ocean,
Where calmly we rode in youth's wildest commotion.
Hurrah! hurrah! &c.
- 3 Alma Mater! Alma Mater! watch o'er our last parting,
Wipe away those sad tears that too soon may be starting;
Whisper thou o'er our doubts, "Duty calls you, be brave,
Truth's soldiers are fainting, go, succor and save.
Be brave, be true, your country will love you;
Be right—your might in God above you."
- 4 Alma Mater! Alma Mater! we will bring to thy shrine
Our first fruits of Fame,—let the offering be thine;
You trained our young minds, and you taught us to think;
From thy classic fountains rich draughts did we drink.
Hurrah! hurrah! &c.
- 5 Alma Mater! Alma Mater! ere we visit thee more,
These elms may be falling, all moss-covered o'er;
Yet we'll tread thy old halls, though with ag'd footfall creeping,
Their echoes shall wake joys that only were sleeping.
Hurrah! hurrah! &c.

BENNY HAVENS.

1. We're gather'd now, my class-mates, to join our parting

This system contains the first line of the musical score. It features a treble and bass staff in G major (three sharps) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

song, To pluck from memory's wreath the buds which there so sweetly

This system contains the second line of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

throng; To gaze on life's broad ruffled sea, to which we quickly

This system contains the third line of the musical score. It continues the melody and accompaniment from the previous systems. The lyrics are written below the treble staff.

go, But ere we start we'll drink the health of Alma Mater O.

CHORUS.

ff Oh, Al-ma Ma-ter O. Oh, Al-ma Ma-ter O, But

ere we start we'll drink the health of Al-ma Ma-ter O.

2 We go to taste the joys of life, like bubbles on its tide,
Now glittering in its sunbeams and dancing in their pride,
But bubble like they'll break and burst, and leave us sad, you know,
There's none so sweet as memory of Alma Mater O. CHO.

3 Hither we came with hearts of joy, with joy we now will part,
And give to each the parting grasp which speaks a brother's heart,
United firm in pleasing words, which can no breaking know,
For Sons of Yale can ne'er forget their Alma Mater O. CHO.

4 Then brush the tear-drop from your eye, and happy let us be,
For joy alone should fill the hearts of those as blest as we;
One cheerful chorus, ringing loud, we'll give before we go,
The memory of college days and Alma Mater O.

CHO. — Oh, Alma Mater O, Alma Mater O,
Hurrah! hurrah! for college days and Alma Mater O.

LAST CIGAR.

Dolce.

1. 'Twas off the blue Ca-na-ry isles, A glorious summer day, I
 2. I leaned up-on the quarter rail, And looked down in the sea, E'en

sat up-on the quarter deck, And whiffed my cares a-way; And
 there the purple wreath of smoke Was curling graceful-ly. Oh,

as the volumed smoke arose, Like incense in the air, I
 what had I at such a time, To do with wasting care? A-

breath'd a sigh to think in sooth, It was my last ci - gar.
las, the trembling tear proclaimed It was my last ci - gar.

This musical system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are bass clefs. The music is in 4/4 time. The lyrics are written below the middle staff.

CHORUS.

It was my last ci - gar, It was my last ci - gar, I

This musical system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are bass clefs. The music is in 4/4 time. The lyrics are written below the middle staff.

rit.
breath'd a sigh to think in sooth, It was my last ci - gar.

This musical system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are bass clefs. The music is in 4/4 time. The lyrics are written below the middle staff. The tempo marking 'rit.' is placed above the middle staff.

3 I watched the ashes as it came
Fast drawing toward the end,
I watched it as a friend would
watch
Beside a dying friend;
But still the flame crept slowly on,
It vanished into air,
I threw it from me, spare the tale,
It was my last cigar. CHO.

4 I've seen the land of all I love
Faded in the distance dim,
I've watched above the blighted
heart,
Where once proud hope hath been;
But I've never known a sorrow
That could with that compare,
When off the blue Canaries.
I smoked my last cigar. CHO.

SPARKLING AND BRIGHT.

Andante.

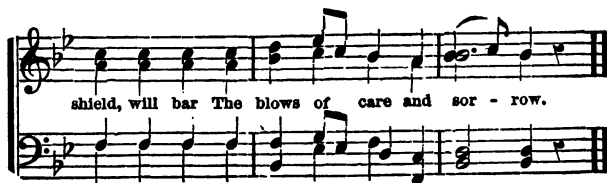
F. M. FINCH, '49.

1. Float - ing a - way like the fountain's spray, Or the
 p 2. The leaf burns bright, like the gems of light, That
 3. In the thought-ful gloom of his darkened room, Sits

snow-white plume of a maid - en, The smoke-wreaths rise to the
 flash in the braids of Beau - ty, It nerves each heart for the
 the child of song and sto - ry, But his heart is light, for his

star - lit skies, With bliss - ful fragrance la - den.
 he - ro's part, On the bat - tle plain of du - ty.
 pipe beams bright, And his dreams are all of glo - ry.

CHORUS.



4 By the blazing fire sits the gray-haired sire,
And infant arms surround him;
And he smiles on all in that quaint old hall,
While the smoke-curles float around him. CHO.

5 In the forest grand of our native land,
When the savage conflict's ended,
The "Pipe of Peace" brought a sweet release
From toll and terror blended. CHO.

6 The dark-eyed train of the maids of Spain,
'Neath their arbor shades trip lightly,
And a gleaming cigar, like a new-born star,
In the clasp of their lips burns brightly. CHO.

7 It warms the soul like the blushing bowl,
With its rose-red burden streaming,
And drowns it in bliss, like the first warm kiss
From the lips with love-buds teeming. CHO.

INTEGER VITÆ.

1. In - te - ger vi - tæ scel - e - ris - que pu - rus Non e - get

Mau - ris jac - u - lis, nec ar - cu, Nec ve - ne - na - tis

grav - i - da sa - git - tis, Fus - ce pha - re - tra;

2 Sive per Syrtes iter aestuosas,
Sive facturus per inhospitalem
Caucasum, vel quæ loca fabulosus
Lambit Hydaspea,

3 Namque me silva lupus in Sabina,
Dum meam canto Lalagen, et ultra
Terminum curis vagor expeditus,
Fugit inermem:

4 Quale portentum neque militaris
Daunias latis alit sæculetis,

Nec Jubaæ tellus generat, leonum
Arida nutrix.

5 Pone me, pigris ubi nulla campis
Arbor æstiva recreatur aura,
Quod latus mundi nebulæ malusque
Jupiter urget.

6 Pone sub curru nimium propinqui
Solis, in terra domibus negata;
Dulce ridentem Lalagen amabo
Dulce loquentem.

PART II.

LITORIA.

Allegretto.

1. Yale Col - lege is a jol - ly home, Swe-de-le-we-dum-

p

This system contains the first three staves of music. The top staff is a treble clef melody in 2/4 time, marked 'Allegretto'. The middle staff is a treble clef accompaniment, and the bottom staff is a bass clef accompaniment. The lyrics '1. Yale Col - lege is a jol - ly home, Swe-de-le-we-dum-' are written below the top staff. A piano dynamic marking 'p' is placed below the middle staff.

bum, We love it still, where'er we roam,

This system contains the next three staves of music. The top staff continues the melody, with lyrics 'bum, We love it still, where'er we roam,' below it. The middle and bottom staves continue the accompaniment.

Swe - de-le-we - dum-bum. *mf* The ve - ry songs we

This system contains the final three staves of music on the page. The top staff continues the melody, with lyrics 'Swe - de-le-we - dum-bum. *mf* The ve - ry songs we' below it. The middle and bottom staves continue the accompaniment.

used to sing, Swe - de-le-wee-chu - hi - ra - sa, 'Mid

This system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melody of eighth and sixteenth notes. The middle staff is also in treble clef and contains a melody of eighth notes, some of which are beamed together. The bottom staff is in bass clef and contains a bass line with eighth notes. The lyrics 'used to sing, Swe - de-le-wee-chu - hi - ra - sa, 'Mid' are written below the top staff.

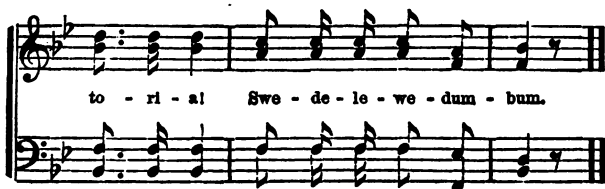
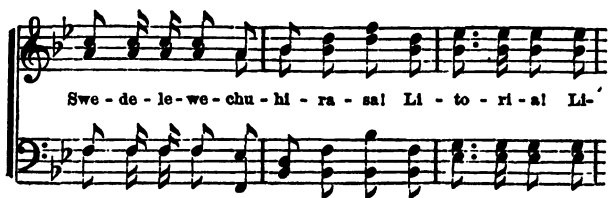
memory's ech - oes long shall ring. Swe-de-le - we-dum-bum.

This system consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a melody of eighth notes. The middle staff is also in treble clef and contains a melody of eighth notes. The bottom staff is in bass clef and contains a bass line with eighth notes. The lyrics 'memory's ech - oes long shall ring. Swe-de-le - we-dum-bum.' are written below the top staff. A dynamic marking of *f* (forte) is placed above the bottom staff.

CHORUS.

f Li - to - ri - al Li - to - ri - al

This system consists of two staves. The top staff is in treble clef with a key signature of one flat. It contains a melody of eighth notes. The bottom staff is in bass clef and contains a bass line with eighth notes. The lyrics 'Li - to - ri - al Li - to - ri - al' are written below the top staff. A dynamic marking of *f* (forte) is placed above the top staff.



2 As Freshmen first we come to Yale:
Examinations make us pale.
But when we reach our Senior year,
Of such things we have lost our fear. CHO.

3 As Sophomores we have a task—
'Tis best performed with torch and mask;
For Euclid dead the Students weep,
And bury him while Tutors sleep. CHO.

4 In Junior Year we study French;
Roberti pleads to an empty bench.
When college life begins to swoon,
It drinks new life from the Wooden Spoon. CHO.

5 As Seniors we all take our ease,
We smoke our pipes and sing our glees.
The saddest tale we have to tell,
Is when we bid our friends farewell! CHO.

6 And then into the world we come:
We've made good friends, and studied some.
And till the sun and moon shall pale
We'll love and reverence Mother Yale. CHO.

UPIDEE.

SOLO. *CHO.*

1. The shades of night were a - comin' down swift, U - pl - dee,

The first system of musical notation for 'UPIDEE.' It features a treble and bass staff in G major (one sharp) and 4/4 time. The solo part (treble staff) begins with a quarter rest, followed by a series of eighth and sixteenth notes. The chorus part (bass staff) enters with a half note G, a half note D, and a half note E, then continues with a series of eighth notes.

SOLO.

U - pl - da, And the snow was a-heap-in' up drift on drift,

The second system of musical notation. The solo part (treble staff) continues with a series of eighth and sixteenth notes. The bass staff continues with a series of eighth notes.

CHO. *SOLO.*

U - pl - dee - i - da. Thro' a Yan - kee village a

The third system of musical notation. The chorus part (treble staff) begins with a quarter rest, followed by a series of eighth and sixteenth notes. The solo part (bass staff) enters with a half note G, a half note D, and a half note E, then continues with a series of eighth notes.

youth did go, Carryin' a flag with this mot - to:

The fourth system of musical notation. The solo part (treble staff) continues with a series of eighth and sixteenth notes. The bass staff continues with a series of eighth notes.

CHO.

U - pi - dee - i - dee - i - da, U - pi - dee, U - pi - da,

U - pi - dee - i - dee - i - da, U - pi - dee - i - da.

r - r - r - r - r - r - r - r - r - r - r - r - r, yah, yah, yah, yah, yah,

U - pi - dee - i - dee - i - da, U - pi - dee, U - pi - da,



2 O'er his high forehead curled copious hair,
 He'd a Roman nose, and complexion fair;
 He'd a bright blue eye, and an auburn lash,
 And he ever kept a shoutin' through his moustache: — CHO.

3 "Oh, dont go up," said an old man; "stop!
 It's blowing gales up there on top,
 You'll tumble off on the t'other side,"
 But the hurrying stranger still replied: — CHO.

4 "Oh, dont go up such a shocking bad night,
 Come rest in this lap," said a maiden bright;
 A tear on his Roman nose did come;
 But still he remarked, as upward he clumb: — CHO.

5 "Look out for the branch of the sycamore tree,
 Dodge the rolling stones if any you see;"
 So saying, the farmer went to bed,
 But that singular voice replied overhead: — CHO.

6 He saw through the windows as he kept a-gettin' upper,
 A number of families sitting at supper;
 He eyed those slippery rocks very keen,
 But fled as he cried, and cried while a-fleesin': — CHO.

7 About quarter-past six the next forenoon,
 A man accidentally going up soon,
 Heard spoken above him as much as twice,
 Those very same words in a very weak voice: — CHO.

8 Not far, I believe, from a quarter of seven,
 He was slow getting up, the road being uneven;
 He found buried up in the snow and ice,
 The boy and the flag with the strange device: — CHO.

9 Yes, he's dead, defunct, without any doubt,
 The lamp of his life entirely gone out,
 On the drear hill-side the youth was a-layin',
 And there was no more use for him to be a-sayin': — CHO.

CO - CA - CHE - LUNK.

SOLO.

1. Tell me not, in mourn - ful num - bers,

Life is but an emp - ty dream, For the soul is

dead that slum - bers, And things are not

CHORUS.

as they seem. Co - ca-che-lunk-che-lunk-che-la - ly,

Co-ca-che-lunk-che-lunk-che-la - ly,

Co - ca-che-lunk-che-lunk-che-lay, Co - ca-che-lunk-che-

Co - ca-che-lunk-che-lunk-che-lay, Co - ca-che-lunk-che-

The musical score is written for three parts: Treble, Alto, and Bass. It is in the key of B-flat major (two flats) and 4/4 time. The melody is a simple, rhythmic tune. The lyrics are: "lunk-che - la - ly, Hi! O chick - a - che - lunk - che - lay." The score is divided into two systems. The first system contains the first two staves (Treble and Alto), and the second system contains the last two staves (Alto and Bass). The music concludes with a double bar line.

lunk-che - la - ly, Hi! O chick - a - che - lunk - che - lay.

lunk-che - la - ly, Hi! O chick - a - che - lunk - che - lay.

2.

Life is real, life is earnest,
 And the grave is not its goal;
 Dust thou art, to dust returnest,
 Was not spoken of the soul.

3.

Let us then be up and doing,
 With a heart for any fate,
 Still achieving, still pursuing,
 Learn to labor and to wait.

CRAMBAMBULI.

Andante.

F. M. FINCH, '49.

1. Li - no - ni - a, the wreaths of
With grace - ful song and thrill - ing

glo - ry Sit light - ly on thy
sto - ry, Thy name and praise are

peer - less brow;
wov - en now. { Then, broth - ers, let the

loud huz - za Re - ech - o for Li - no - ni - a! Long



2 From northern rock and southern valley,
 From crystal lake and prairie land,
 Her children, at her summons, rally
 And gather round her, hand in hand.
 Then let it ring — the loud huzza,
 For gallant, gay Linonia!
 Long live Linonia — Linonia!

3 On Senate floor and field of battle,
 Her sons have struck the patriot's blow;
 Nor foreign threat, nor musket rattle,
 Could bend their noble spirits low.
 Then proudly shout huzza, huzza!
 Our hearts are thine, Linonia!
 Long live Linonia — Linonia!

4 Her ancient walls have oft resounded
 With shout and song of victory:
 By warm and fearless hearts surrounded,
 Her banners all wave merrily.
 Then onward, all! huzza, huzza!
 Fight bravely for Linonia!
 Long live Linonia — Linonia!

5 Along the patient path of duty,
 Her voice shall cheer our weary way;
 Beneath the trustful smile of beauty,
 Our thoughts to her shall often stray;
 And ere our children hsp "mamma,"
 We'll make them sing Linonia,
 Long live Linonia — Linonia!

6 Then, brothers, let the swelling chorus
 Our mingled pride and joy proclaim;
 Linonia's shield is blazing o'er us,
 It lights the winding path of fame.
 Then let it ring — the proud huzza!
 Three cheers for brave Linonia!
 Long live Linonia — Linonia!

A LITTLE MORE CIDER.

Class of '54.

1. When first I saw a

The first system of music is in G major (one sharp) and 2/4 time. It consists of a treble and bass staff. The treble staff begins with a whole rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The bass staff begins with a whole note G, followed by a quarter note A, a quarter note B, and a quarter note C. The system ends with a repeat sign.

"Sheepskin," In Prex's hand I spied it. I'd

The second system of music continues the melody and accompaniment. The treble staff has a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The bass staff has a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The system ends with a repeat sign.

given my hat and boots, I would, If I could have been be-

The third system of music continues the melody and accompaniment. The treble staff has a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The bass staff has a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The system ends with a repeat sign.

side it; But now that last Bi - en - nial's past, I

The fourth system of music continues the melody and accompaniment. The treble staff has a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The bass staff has a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The system ends with a repeat sign.

"skinned" and "fizzled" through; And so, in spite of

The first system of musical notation is in G major (one sharp) and 2/4 time. It consists of a treble and bass staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a harmonic accompaniment of chords and single notes.

scrapes and funks, I'll have a sheep-skin too.

The second system continues the melody and accompaniment from the first system, ending with a final cadence.

CHORUS.

I'll have a sheepskin too, I'll have a sheepskin too; The
I'll have a sheepskin too, I'll have a sheepskin too; The

The chorus section is marked with a bold 'CHORUS.' and features a more rhythmic melody with eighth notes. It is repeated twice, with the lyrics 'I'll have a sheepskin too, I'll have a sheepskin too; The' appearing under each line of the treble staff. The bass staff continues with a steady accompaniment.



2 Green elms are waving o'er us,
 Green grass beneath our feet,
 The ring is round, and on the ground
 We sit a class complete;
 But when these elms shall shed their
 leaves,
 This grass be turned to hay,
 The noble class of Fifty-four
 Will all be far away.
 We'll be Alumni too,
 We'll be Alumni too,
 With white degrees we'll take our
 ease,
 And be Alumni too.

3 I tell you what, my classmates,
 My mind it is made up,
 I'm coming back three years from
 this,
 To take that silver cup;
 I'll bring along the "requisite,"
 A little white-haired lad,
 With "bib" and fixings all com-
 plete,
 And I shall be his "dad."
 And I shall be his dad,
 And I shall be his dad,
 And you shall see how this "A. B."
 Will look when he's a dad.

4 Then swell the chorus louder,
 And make the old elms ring;
 Remember, fellows, one and all,
 This is our parting "sing;"
 And blow the smoke and music out,
 In volume full and strong,
 Till old "Grove Hall," "York
 Square," and all,
 Shall hear our farewell song.
 Shall hear our farewell song,
 Shall hear our farewell song,
 Till old "Grove Hall," "York
 Square," and all,
 Shall hear our farewell song.

5 This lemonade it has no "stick,"
 But let us take a glass,
 And fill us up a "stirrup cup,"
 Together as a class;
 And then, before we say farewell,
 And part to meet no more,
 Drink to the Sophomore "Mar-
 tyrs,"
 Of the class of Fifty-four.
 The class of Fifty-four,
 The class of Fifty-four,
 A long adieu, oh, tried and true,
 Old class of Fifty-four.

VIVE L'AMOUR.

Allegro molto. f

Let ev - ery good fel - low now fill up his glass,

The first system of the musical score for 'Vive l'Amour'. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The lyrics 'Let ev - ery good fel - low now fill up his glass,' are written below it. The second staff is a bass line in bass clef. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

CHO.

Vi - ve la com - pag - nie, And drink to the health of our

The second system of the musical score. It also consists of four staves. The top staff is a vocal line in treble clef with the lyrics 'Vi - ve la com - pag - nie, And drink to the health of our'. The second staff is a bass line. The third and fourth staves are piano accompaniment. The piano part continues with a similar rhythmic pattern to the first system.

CHO.

glo - ri - ous class. Vi - ve la com - pag - nie.

ff Vi - ve la, vi - ve la, vi - ve l'amour, Vi - ve la, vi - ve la,

ff

vi - ve l'a - mour, Vi - ve l'a - mour,

This system consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a bass line in bass clef. The third and fourth staves are piano accompaniment in treble and bass clefs respectively, featuring chords and a simple melodic line.

vi - ve l'a - mour, vi - ve la com - pag - nie.

This system also consists of four staves, continuing the vocal and piano parts from the first system. The vocal line concludes with a final note and a double bar line. The piano accompaniment provides harmonic support throughout the system.

LANDLORD, FILL THE FLOWING BOWL.

Allegretto.

f 1. Landlord, fill the flowing bowl Un-til it doth run o - ver,

This system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one flat and a 2/4 time signature, featuring a harmonic accompaniment of chords. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature, providing a bass line with eighth notes.

Landlord, fill the flowing bowl, Un-til it doth run o - ver.

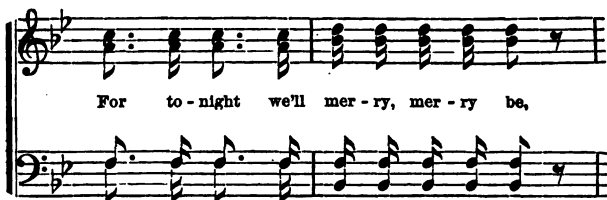
This system continues the musical piece with three staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature, continuing the melody. The middle staff is a treble clef with a key signature of one flat and a 2/4 time signature, continuing the harmonic accompaniment. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature, continuing the bass line.

CHORUS.

f For to - night we'll mer - ry, mer - ry be,

This system contains the chorus of the song, consisting of three staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature, featuring a melody of eighth notes. The middle staff is a treble clef with a key signature of one flat and a 2/4 time signature, featuring a harmonic accompaniment of chords. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature, featuring a bass line with eighth notes.

LANDLORD, FILL THE FLOWING BOWL, Concluded. 37



2 The man that drinks good whiskey punch,
And goes to bed right mellow,
Lives as he ought to live,
And dies a jolly good fellow. CHO.

3 The man who drinks cold water pure,
And goes to bed quite sober,
Falls as the leaves do fall,
So early in October. CHO.

4 But he who drinks just what he likes,
And getteth "half-seas over,"
Will live until he dies, perhaps,
And then lie down in clover. CHO.

J - FEL.

*Allegretto.**CHO. f*

1. As Freshmen, first, we come to Yale, Fol de rol de rol rol rol,

The first system of the musical score for 'J - FEL.' consists of four staves. The top staff is a vocal line in treble clef, 2/4 time, with a key signature of one flat (B-flat). It begins with a melody of eighth and sixteenth notes. The second staff is a bass line in bass clef, also in 2/4 time, which remains silent for the first two measures before entering with a melody. The third staff is a piano accompaniment in treble clef, featuring a steady eighth-note pattern starting with a piano (*p*) dynamic and becoming fortissimo (*f*) later. The fourth staff is a piano accompaniment in bass clef, also featuring a steady eighth-note pattern.

CHO.

Ex - am - i - na - tions make us pale, Fol de rol de rol rol rol,

The second system of the musical score continues the piece. It also consists of four staves. The vocal line (top staff) continues the melody. The bass line (second staff) continues its part. The piano accompaniment (third and fourth staves) maintains the same rhythmic patterns as in the first system, with dynamics of piano (*p*) and fortissimo (*f*).



2 As Sophomores we have a task;
'Tis best performed by torch and mask. CHO.

3 In Junior year we take our ease,
We smoke our pipes and sing our glees. CHO.

4 In Senior year we act our parts
In making love, and winning hearts. CHO.

5 And then into the world we come,
We've made good friends, and studied—some. CHO.

Adagio. 6 The saddest tale we have to tell,
Is when we bid our friends farewell. CHO.

* Eel-i-Yale; in honor of Elihu, or "Eli," Yale, the patron of Yale college.

BINGO.

f Alla marcia.

Here's to good old Yale, drink it down, drink it down,

Here's to good old Yale, drink it down, drink it down,

Here's to good old Yale, She's so hearty and so hale, Drink it

Fine.
down, drink it down, drink it down, down, down.

p Balm of Gi-le-ad, Gi-le-ad, Balm of Gi-le-ad, Gi-le-ad,

cres.

Balm of Gi-le-ad, Way down on the Bin-go farm. *f* We

This system contains the first two staves of music. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some chords. The lyrics are written below the staves.

won't go home a-ny more, We won't go home a-ny more, We

This system contains the next two staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The key signature remains two flats. The music features a mix of eighth and sixteenth notes, with some chords. The lyrics are written below the staves.

won't go home a-ny more, Way down on the Bin - go farm.

This system contains the next two staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The key signature remains two flats. The music features a mix of eighth and sixteenth notes, with some chords. The lyrics are written below the staves.

cres.

p Bin-go, Bin-go, Bin-go, Bin-go, Bin-go, Bin-go, Way

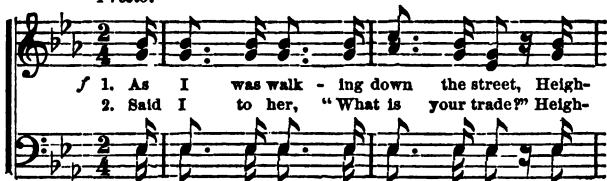
This system contains the next two staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The key signature remains two flats. The music features a mix of eighth and sixteenth notes, with some chords. The lyrics are written below the staves.

D.C.

down on the Bin - go farm. *f* (*Spoken.*)

This system contains the final two staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The key signature remains two flats. The music features a mix of eighth and sixteenth notes, with some chords. The lyrics are written below the staves. The system ends with a double bar line and repeat signs.

RIG - A - JIG.

Presto.


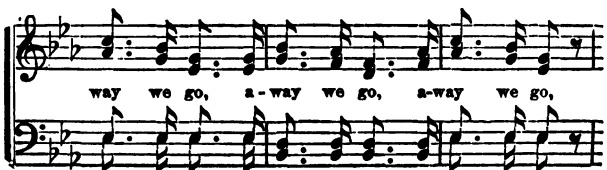
f 1. As I was walk - ing down the street, Heigh-
2. Said I to her, "What is your trade?" Heigh-



o, heigh-o, heigh-o, heigh-o, A pret - ty girl I
o, heigh-o, heigh-o, heigh-o, Said she to me, "Im a



chanced to meet, heigho, heigho, heigho. Rig-a-jig-jig, and a-
weav-er's mald," heigho, heigho, heigho. Rig-a-jig-jig, and a-



way we go, a-way we go, a-way we go,

Rig-a-jig-jig, and a-way we go, heigh-o, heigh-o, heigh-

This system contains the first line of music. The treble staff features a melody with eighth and sixteenth notes, including triplets marked with a '3'. The bass staff provides a harmonic accompaniment with chords and eighth notes.

o, heigh-o, heigh-o, heigh-o, heigh-o, heigh-

This system continues the melody. The treble staff has a more active line with many sixteenth notes. The bass staff continues with a steady accompaniment of chords.

o, heigh-o, heigh-o, heigh-o, Rig-a-jig-jig, and a-

This system introduces a change in the treble staff melody, which now includes some longer note values. The bass staff accompaniment remains consistent.

way we go, Heigh-o, heigh-o, heigh-o.

This is the final system on the page. The treble staff concludes with a final cadence. The bass staff ends with a sustained chord.

JACK AND GILL.

Presto.

1. Jack and Gill went up the hill To fetch a pail of

This system contains the first three measures of the song. It is written for three staves: Treble, Treble, and Bass. The key signature has one sharp (F#), and the time signature is 6/8. The melody is in the first Treble staff, and the accompaniment is split between the second Treble and Bass staves.

wa - ter, Jack fell down and broke his crown, And

This system contains the next three measures. The melody continues in the first Treble staff, with the accompaniment in the second Treble and Bass staves.

CHO.

Gill came tumbling aft - er. Hey, did-dle, did-dle, the

This system contains the final three measures of the song. The melody continues in the first Treble staff, with the accompaniment in the second Treble and Bass staves.

cat and the fid-dle, The cow jumped o-ver the moon, The

This system contains the first three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a melody line. The middle staff is a treble clef with a key signature of one sharp (F#) and a melody line. The bottom staff is a bass clef with a key signature of one sharp (F#) and a bass line. The lyrics 'cat and the fid-dle, The cow jumped o-ver the moon, The' are written below the first staff.

lit-tle dog laughed to see the sport, And the dish ran a-way with the

This system contains the next three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a melody line. The middle staff is a treble clef with a key signature of one sharp (F#) and a melody line. The bottom staff is a bass clef with a key signature of one sharp (F#) and a bass line. The lyrics 'lit-tle dog laughed to see the sport, And the dish ran a-way with the' are written below the first staff.

spoon, spoon, spoon, And the dish ran away with the—

This system contains the final three staves of music on this page. The top staff is a treble clef with a key signature of one sharp (F#) and a melody line. The middle staff is a treble clef with a key signature of one sharp (F#) and a melody line. The bottom staff is a bass clef with a key signature of one sharp (F#) and a bass line. The lyrics 'spoon, spoon, spoon, And the dish ran away with the—' are written below the first staff.

CHO.

Oh, no; we'll nev - er get drunk a - ny

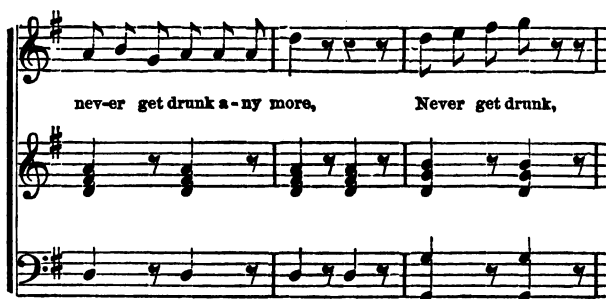
The first system of the musical score for the choir. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#), and two accompaniment lines in treble and bass clefs with the same key signature. The vocal line begins with a half note 'Oh', followed by a quarter note 'no;', then a series of eighth notes for 'we'll nev - er get drunk a - ny'. The accompaniment lines provide a rhythmic foundation with chords and single notes.

more. Oh, no; we'll

The second system of the musical score. The vocal line continues with a half note 'more.', followed by a quarter note 'Oh,', then a quarter note 'no;', and ends with a half note 'we'll'. The accompaniment continues with similar rhythmic patterns.

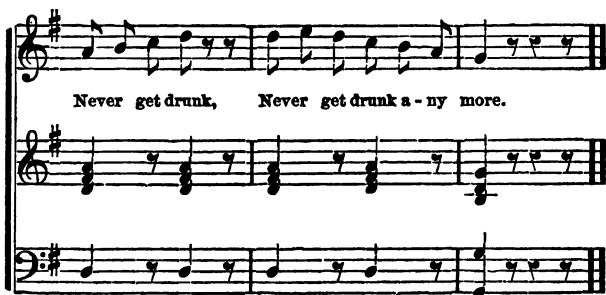
nev - er get drunk a - ny more. Oh, no; we'll

The third system of the musical score. The vocal line begins with a series of eighth notes for 'nev - er get drunk a - ny', followed by a half note 'more.', then a quarter note 'Oh,', and ends with a half note 'no; we'll'. The accompaniment continues with similar rhythmic patterns.



nev-er get drunk a - ny more, Never get drunk,

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody of eighth and quarter notes. The middle staff is a treble clef with a key signature of one sharp, containing a harmonic accompaniment of chords. The bottom staff is a bass clef with a key signature of one sharp, containing a bass line. The lyrics 'nev-er get drunk a - ny more,' are written below the first staff, and 'Never get drunk,' is written below the second staff.



Never get drunk, Never get drunk a - ny more.

The second system of the musical score also consists of three staves with the same notation as the first system. The lyrics 'Never get drunk,' are written below the first staff, and 'Never get drunk a - ny more.' is written below the second staff. The system concludes with a double bar line.

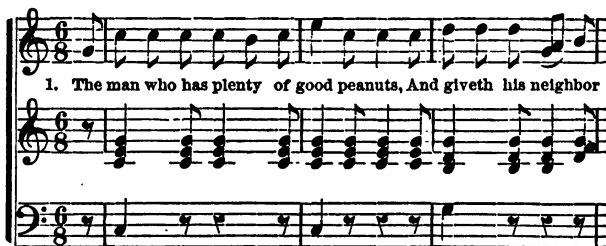
2.

Old Mother Hubbard, she went to the cupboard,
To get her poor dog a bone;
When she got there the cupboard was bare,
And so the poor dog had none.

3.

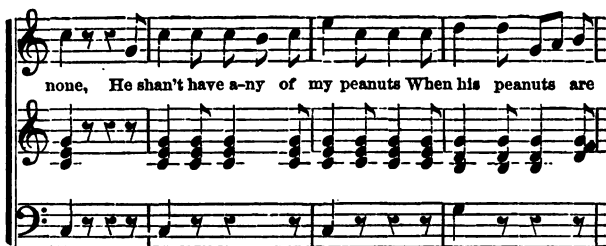
Mother, may I go out to swim?
Oh, yes, my darling daughter;
Hang your clothes on a hickory limb,
But don't go near the water. CHO.

OH, THAT WILL BE JOYFUL.



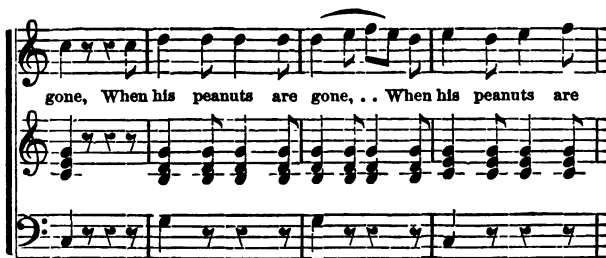
1. The man who has plenty of good peanuts, And giveth his neighbor

The first system of the musical score is in 6/8 time. It features a vocal melody on a treble staff and a piano accompaniment on two staves (treble and bass). The lyrics '1. The man who has plenty of good peanuts, And giveth his neighbor' are written below the vocal staff.



none, He shan't have a-ny of my peanuts When his peanuts are

The second system continues the melody and accompaniment. The lyrics 'none, He shan't have a-ny of my peanuts When his peanuts are' are written below the vocal staff.



gone, When his peanuts are gone, . . . When his peanuts are

The third system concludes the musical score. The lyrics 'gone, When his peanuts are gone, . . . When his peanuts are' are written below the vocal staff.

gone, He shan't have a-ny of my peanuts when his pea-nuts are

This system consists of three staves. The top staff is a treble clef with a melody line. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The bottom staff is a bass clef with a bass line. The lyrics are written below the top staff.

gone. *ff* Oh, that will be joy - ful, joy - ful, joy - ful,

This system consists of three staves. The top staff is a treble clef with a melody line. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The bottom staff is a bass clef with a bass line. The lyrics are written below the top staff. The piano accompaniment features a prominent *ff* (fortissimo) dynamic marking.

Oh, that will be joy - ful, When his pea - nuts are gone.

This system consists of three staves. The top staff is a treble clef with a melody line. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The bottom staff is a bass clef with a bass line. The lyrics are written below the top staff.

2 The man who has plenty of good soft, sweet soda crackers,
And giveth his neighbor none,
He shan't have any of my good soft, sweet, &c.

SHOOL.

1. I wish I was in Bos-ton ci - ty, Where all the girls they

This system contains the first three staves of the musical score. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature. The middle staff is a treble clef with a key signature of two flats and a 2/4 time signature. The bottom staff is a bass clef with a key signature of two flats and a 2/4 time signature. The lyrics '1. I wish I was in Bos-ton ci - ty, Where all the girls they' are written below the first staff.

are so pret-ty, If I didn't have a time 'twould

This system contains the next three staves of the musical score. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature. The middle staff is a treble clef with a key signature of two flats and a 2/4 time signature. The bottom staff is a bass clef with a key signature of two flats and a 2/4 time signature. The lyrics 'are so pret-ty, If I didn't have a time 'twould' are written below the first staff.

be a pi - ty, Dis cum bib-ble lol - la boo, slow reel.

This system contains the final three staves of the musical score. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature. The middle staff is a treble clef with a key signature of two flats and a 2/4 time signature. The bottom staff is a bass clef with a key signature of two flats and a 2/4 time signature. The lyrics 'be a pi - ty, Dis cum bib-ble lol - la boo, slow reel.' are written below the first staff.

CHORUS.

Shool, shool, shool I rool, Shool I shag-a-rack, shool-a-barb-a-cool, The
 Shool, shool, shool I rool, Shool I shag-a-rack, shool-a-barb-a-cool, The

The musical score for the chorus is written for four staves. The first two staves are vocal parts with lyrics. The third staff is a bass line. The fourth staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is a simple, rhythmic tune.

first time I saw psilly, bally eel, Dis cum bibble lolla boo, slow reel.
 first time I saw psilly, bally eel, Dis cum bibble lolla boo, slow reel.

The musical score for the first verse is written for four staves. The first two staves are vocal parts with lyrics. The third staff is a bass line. The fourth staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is a simple, rhythmic tune.

2 I wish I was on yonder hill,
 For there I'd sit and cry my fill,
 And every drop should turn a mill,
 Dis cum bibble lolla boo. Slow
 reel. CHO.

2 I wish I was a married man,
 And had a wife whose name was Fan,
 I'd sing her a song on this same plan,
 Dis cum bibble lolla boo. Slow
 reel. CHO.

JOHN BROWN HAD A LITTLE INJUN.

John Brown had a lit-tle In - jun,

The first system of the song is written in 4/4 time with a key signature of one sharp (F#). It consists of three staves: a vocal melody line, a piano accompaniment line, and a bass line. The vocal line begins with a half note G4, followed by a half note A4, and then a quarter note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted half note in the left hand. The bass line is a simple eighth-note pattern.

John Brown had a lit-tle In - jun, John Brown

The second system continues the melody and accompaniment. The vocal line has a half note G4, a half note A4, and a quarter note G4. The piano accompaniment and bass line continue their respective patterns.

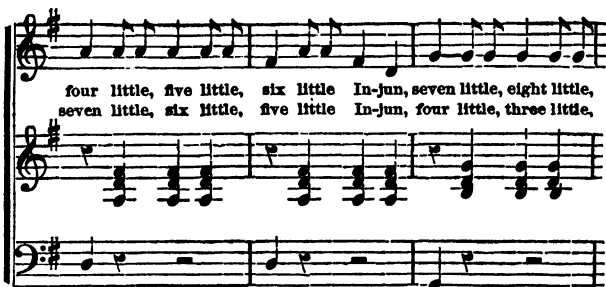
had a lit-tle In - jun, One lit-tle In - jun boy.

The third system concludes the phrase. The vocal line has a half note G4, a half note A4, and a quarter note G4. The piano accompaniment and bass line continue their respective patterns.

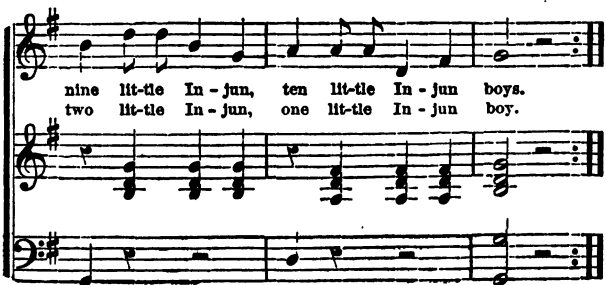
N.B. — This song is often sung as a three-part Round.



One lit-tle, two lit-tle, three lit-tle In - jun,
Ten lit-tle, nine lit-tle, eight lit-tle In - jun,



four little, five little, six little In-jun, seven little, eight little,
seven little, six little, five little In-jun, four little, three little,



nine lit-tle In - jun, ten lit-tle In - jun boys.
two lit-tle In - jun, one lit-tle In - jun boy.

MENAGERIE.

Allegro giocoso.

1. Van Amburgh is the man, who goes to all the shows, He

f

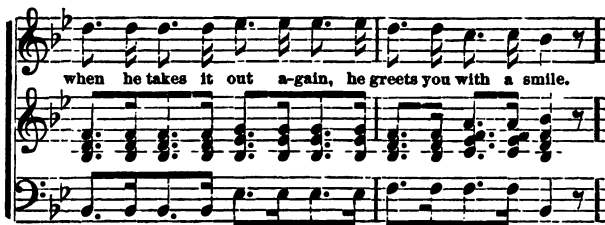
This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part features a strong, rhythmic accompaniment with many beamed eighth notes.

goes in - to the li-on's den, and tells you all he knows; He

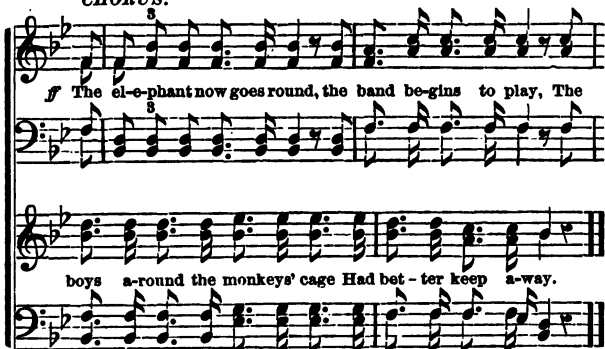
This system contains the next three staves of the musical score, continuing the melody and accompaniment from the first system.

sticks his head into the lion's mouth, And keeps it there awhile, And

This system contains the final three staves of the musical score on this page, concluding the phrase.



CHORUS.



- 2 First comes the African Polar Bear, oft called the Iceberg's daughter,
She's been known to eat three tubs of ice, then call for soda water;
She wades in the water up to her knees, not fearing any harm,
And you may grumble all you please, and she don't care a "darn." CHO.
- 3 That Hyena in the next cage, most wonderful to relate,
Got awful hungry the other day, and ate up his female mate;
He's a very ferocious beast, don't go near him, little boys,
For when he's mad he shakes his tail, and makes this awful noise. (*Imitation of growling.*) CHO.
- 4 Next comes the Anaconda Boa Constrictor, oft called Anaconda for brevity,
He's noted the world throughout for his age and great longevity;
He can swallow himself, crawl through himself, and come out again with facility.
He can tie himself up in a double-bow-knot with his tail, and wink with the greatest agility. CHO.
- 5 Next comes the Vulture, awful bird, from the mountain's highest tops,
He's been known to eat up little girls, and then to lick his chops;
Oh, the show it can't go on, there's too much noise and confusion;
Oh, ladies, stop feeding those monkeys peanuts, it'll injure their constitution. CHO.

MARY HAD A LITTLE LAMB.

SOLO. *Allegro giocoso.*

1. Ma - ry had a lit - tle lamb, its fleece was white as snow,

The solo part consists of a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in a single system with a repeat sign at the end. The piano accompaniment is written in a single system with a repeat sign at the end. The piano part begins with a piano (p) dynamic marking.

CHO.

Shout - ing the bat - tle cry of free - dom. And

The choir part consists of a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in a single system with a repeat sign at the end. The piano accompaniment is written in a single system with a repeat sign at the end. The piano part begins with a forte (f) dynamic marking.

SOLO.

everywhere that Ma-ry went the lamb was sure to go.

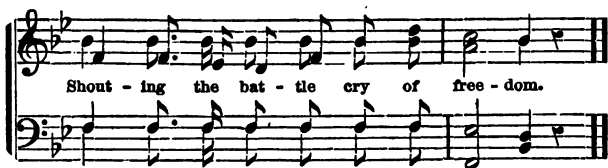
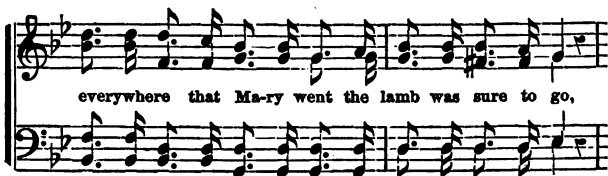
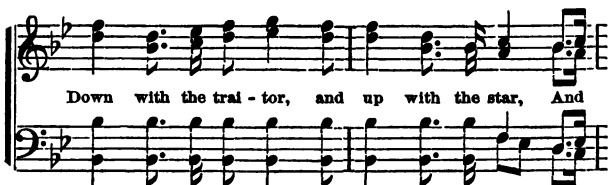
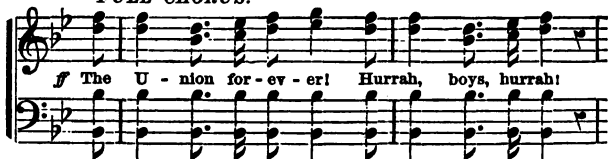
The solo section consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody of eighth and sixteenth notes. The second staff is a bass clef with a key signature of one flat and a common time signature, containing a single note. The third staff is a treble clef with a key signature of one flat and a common time signature, containing a melody of eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one flat and a common time signature, containing a melody of eighth and sixteenth notes.

CHO.

Shout - ing the bat - tle cry of free - dom.

The choir section consists of four staves. The first staff is a treble clef with a key signature of one flat and a common time signature. It contains a melody of eighth and sixteenth notes. The second staff is a bass clef with a key signature of one flat and a common time signature, containing a melody of eighth and sixteenth notes. The third staff is a treble clef with a key signature of one flat and a common time signature, containing a melody of eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one flat and a common time signature, containing a melody of eighth and sixteenth notes.

FULL CHORUS.*



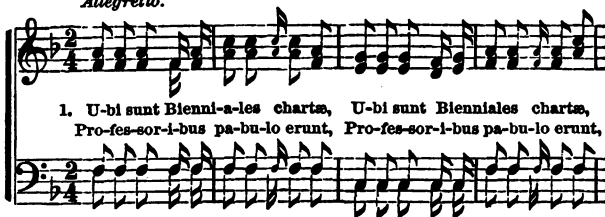
- 2 It followed her to school one day, which was against the rule, CHO.
For it made the children laugh and play to see a lamb at school. CHO.
- 3 And so the teacher turned him out, but still he lingered near, CHO.
And waited patiently about till Mary did appear. CHO.
- 4 "What makes the lamb love Mary so?" the children all did cry, CHO.
" 'Cause Mary loves the lamb, you know," the teacher did reply. CHO.

* The third line of the chorus should be a repetition of the second line of the verse immediately preceding.

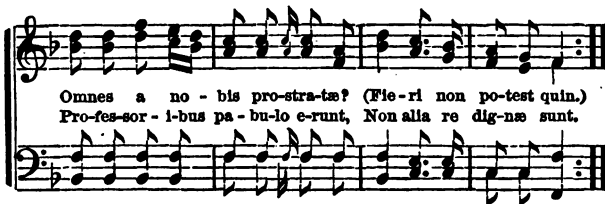
HEBREW CHILDREN.

Class of '53.

Allegretto.



1. U-bi sunt Bienni-a-les chartas, U-bi sunt Bienniales chartas,
Pro-fes-sor-i-bus pa-bu-lo erunt, Pro-fes-sor-i-bus pa-bu-lo erunt,



Omnes a no - bis pro-stra-tæ? (Fie-ri non po-test quin.)
Pro-fes-sor - i-bus pa - bu-lo e-runt, Non alla re dig-næ sunt.

- | | | | |
|---|------|---|------|
| 2 Ubi est meus parvus equus
Qui de me est bene meritus?
(Per quem stabat, quominus —)
Actum est de meo equo,
Ex equo sic pugnavi. | BIS. | 5 Ubi sunt Seniores ante nos?
Haud scio an terra marique
Ubique dispersi sint
Iidem sunt qui semper fue-
runt;
Ex civitate pulsi sunt. | BIS. |
| 3 Ubi sunt hi professores
Quibus modo cœnam dedimus?
(Qui nihil prætermiserunt quin—)
Laborant stomacho, sed nihil in-
terest,
Si sheepskin valet, bene est. | BIS. | 6 Ubi est Gullelmus Wickham
Qui sæculare carmen cantat?
Vermes habent corpus id.
Allos centum annos abhinc,
Vermes devorarint nos. | BIS. |
| 4 Ubi classes inferiores?
Invidentes hic a tergo:
Macte, pueri, virtute!
Macte, pueri, virtute!
Non cuiusvis est æquare
Classem quinquaginta tres! | BIS. | 1 Where, oh, where are the Hebrew
children?
Gone to the promised land. | TER. |
| | TER. | 2 Where, oh, where is Father Abra-
ham?
Gone to the promised land. | TER. |

PETER GRAY.

Andante.

1. Once on a time there was a man, His

The first system of musical notation for the song 'Peter Gray'. It consists of three staves: a bass staff, a treble staff, and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody is in the first bass staff. The lyrics '1. Once on a time there was a man, His' are written below the first staff. The second staff has a piano (p) dynamic marking. The third staff continues the accompaniment.

name was Pe - ter Gray; He lived way down in

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'name was Pe - ter Gray; He lived way down in' are written below the first staff.

that 'ere town Called Penn - syl - va - ni - a.

The third system of musical notation, concluding the piece. The lyrics 'that 'ere town Called Penn - syl - va - ni - a.' are written below the first staff.

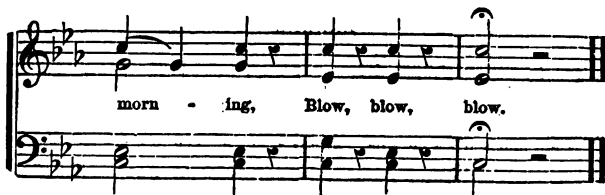
CHORUS.



p Blow, ye winds of the morn - ing;



Blow, ye winds, heigh - o. Blow, ye winds of the



morn - ing, Blow, blow, blow.

2 Now Peter Gray he fell in love, all with a nice young girl,
The first three letters of her name were L - U - C, Anna Quirl. CHO.

3 But just as they were going to wed, her papa he said "No,"
And consequently she was sent way off to Ohio. CHO.

4 And Peter Gray he went to trade for furs and other skins,
Till he was caught and scalp - y - ed, by the bloody Indians. CHO.

5 When Lucy Anna heard the news, she straightway took to bed,
And never did get up again until she di - i - ed. CHO.

SPRINGFIELD MOUNTAIN.

SOLO. *Andante.*

1. On Springfield mountain there did dwell A nice young man, I

The solo section consists of three staves. The top staff is a single melodic line in treble clef, 3/4 time. The middle and bottom staves are accompaniment in treble and bass clefs respectively, featuring chords and single notes.

CHORUS.

knew him well I - ell, sing Tu - ri - lu - ri - tu - ri - lay, Sing

The chorus section consists of two systems of three staves each. The top staff is a single melodic line in treble clef. The middle and bottom staves are accompaniment in treble and bass clefs respectively. The first system includes the lyrics 'knew him well I - ell, sing' and the second system includes 'Tu - ri - lu - ri - tu - ri - lay, Sing'.



2 On Monday morning he did go
Down to the meadow for to mow. CHO.

3 He scarce had mowed half round the field,
When a pesky serpent bit his heel. CHO.

4 He raised his scythe and struck a blow,
Which laid the pesky serpent low. CHO.

5 He took the serpent in his hand,
And posted off to Molly Brand. CHO.

6 "Oh, Johnny dear, why did you go
Down to the meadow for to mow?" CHO.

7 "Oh, Molly dear, I thought you knowed
'Twas father's field, and must be mowed." CHO.

8 Now this young man gave up the ghost,
And did to Abraham's bosom post. CHO.

9 And thus he cried as up he went,
"Oh, pesky, cruel sar - pi - ent." CHO.

10 Now, all young men, a warning take, —
Beware of the bite of a great big snake. CHO.

DRIVE DULL CARE AWAY.

1. It's a way we have at old Yale, sir, It's a way we have at old

2. For we think it is no sin, sir, To take the Freshmen

p

The musical score consists of two systems. The first system contains two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 6/8. The first vocal line has two verses. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Yale, sir, It's a way we have at old Yale, sir, To

in, sir, And ease them of their tin, sir, To

f

The second system continues the musical score with two vocal staves and two piano accompaniment staves. The piano accompaniment becomes more active, with the right hand playing a continuous eighth-note figure. The vocal lines conclude the phrases with sustained notes.

Fine. CODA.

drive dull care a - way, . . . To drive dull care a-

drive dull care a - way, . . . To drive dull care a-

p

D.C.

way, . . . To drive dull care a - way. . .

way, . . . To drive dull care a - way. . .

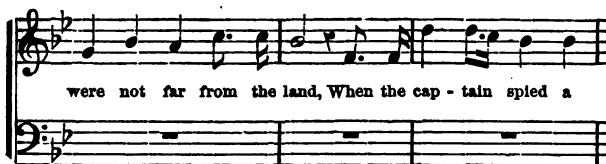
D.C.

3 For we think it is but right, sir,
 On Wednesday and Saturday night, sir,
 To get most gloriously tight, sir,
 To drive dull care away. CHO.

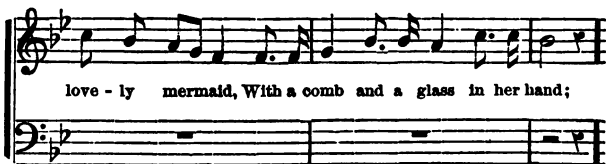
THE MERMAID.

Moderato.

1. 'Twas Fri - day morn when we set sail, And we

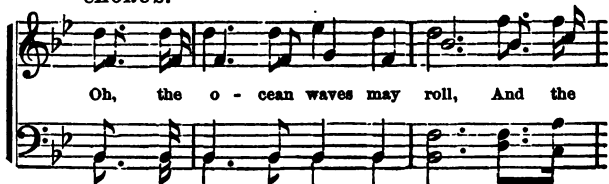


were not far from the land, When the cap - tain spied a

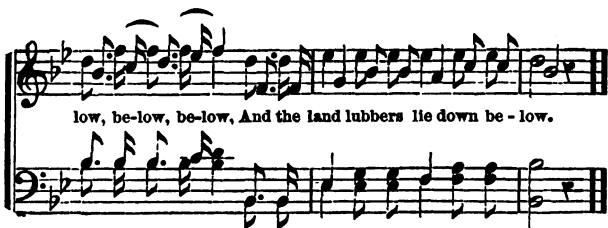
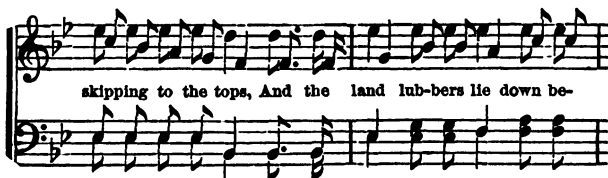
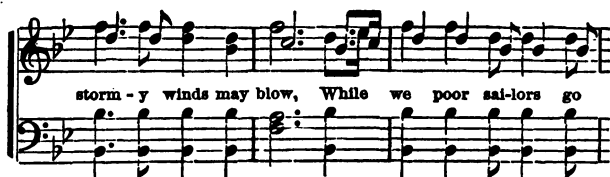


love - ly mermaid, With a comb and a glass in her hand;

CHORUS.



Oh, the o - cean waves may roll, And the



2 Then up spake the captain of our gallant ship,
And a well spoken man was he;

"I have married a wife in Salem town,
And to-night she a widow will be." CHO.

3 Then up spake the cook of our gallant ship,
And a fat old cook was he;

"I care much more for my kettles and my pots,
Than I do for the depths of the sea." CHO.

4 Then three times around went our gallant ship,
And three times around went she,
Then three times around went our gallant ship,
And she sank to the depths of the sea. CHO.

CONSTANTINOPLE.*

1. Kind friends, your pi - ty pray be - stow On

The first system of the musical score for 'Constantinople'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a fermata over the first note. The lyrics '1. Kind friends, your pi - ty pray be - stow On' are written below the vocal staff.

one who stands before you, And list - en to my

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics 'one who stands before you, And list - en to my' are written below the vocal staff.

tale of woe, Though I prom - ise not to bore you; I

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics 'tale of woe, Though I prom - ise not to bore you; I' are written below the vocal staff.

* By permission of O. Ditson & Co.

longed to be a soldier's bride, In my heart there burnt am-

mf

This system contains the first three staves of music. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#). The middle staff is the piano accompaniment in treble clef, marked *mf* (mezzo-forte), featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is the piano accompaniment in bass clef, providing a harmonic foundation with longer note values.

bi-tion's flame, For I loved a gay young colonel who From

This system contains the next three staves of music. The vocal line continues with the same melodic contour. The piano accompaniment maintains the established rhythmic and harmonic patterns, with the bass line providing a steady accompaniment.

Con - stantinople came, Constantino - ple, Con-stan-ti-

This system contains the final three staves of music on this page. The vocal line concludes the phrase. The piano accompaniment features some chordal textures in the right hand and continues the bass line.

no - ple, Constanti - no - ple, the colonel came.

This musical system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody of eighth and sixteenth notes. The middle staff is a treble clef with the same key signature, featuring a series of chords. The bottom staff is a bass clef with the same key signature, also featuring a series of chords. The lyrics 'no - ple, Constanti - no - ple, the colonel came.' are written below the top staff.

CHORUS.

C, O, N, with a Con, with S, T, A, N, with a stan, with a

This musical system consists of three staves. The top staff is a treble clef with a key signature of two sharps. It contains a melody of eighth and sixteenth notes. The middle staff is a treble clef with the same key signature, featuring a series of chords. The bottom staff is a bass clef with the same key signature, featuring a series of chords. The lyrics 'C, O, N, with a Con, with S, T, A, N, with a stan, with a' are written below the top staff. A forte (ff) dynamic marking is present at the beginning of the middle staff.

Con - stan, T, I, ti, with a Con - stan - ti,

This musical system consists of three staves. The top staff is a treble clef with a key signature of two sharps. It contains a melody of eighth and sixteenth notes. The middle staff is a treble clef with the same key signature, featuring a series of chords. The bottom staff is a bass clef with the same key signature, featuring a series of chords. The lyrics 'Con - stan, T, I, ti, with a Con - stan - ti,' are written below the top staff.

N, O, no, with a no, with a Con- stan - ti - no, P, L,

E, with a pull, Con - stan - ti - no - ple.

2 I met the Colonel at a ball,
 To him I was presented;
 Upon his knees the youth did fall,
 And lots of stuff invented;
 He said he was a Turkish prince,
 And begged that I would bear his name,
 So I accepted the young Colonel who
 From Constantinople came.

3 One evening, while we sat at tea,
 We'd a visit most informal;
 The police came, and, gracious me,
 They took away the Colonel;
 I soon found he a swindler was,
 And long had carried on that game,
 And so I lost my Colonel who
 From Constantinople came.

ANTIOCH.

Maestoso.

f 1. There was a man in our town, And he was wondrous

Presto.

wise, He jumped in-to a bramble bush, He jumped into a

bramble bush, And scratched out both his eyes, And scratched out both his

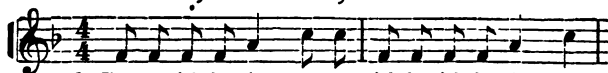
And scratched out both his eyes, And

eyes, And scratched, and scratched out both his eyes.

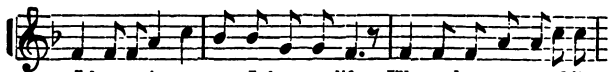
scratched out both his eyes.

2 And when he saw his eyes were out,
 With all his might and main,
 He jumped into another bush,
 And scratched them in again.

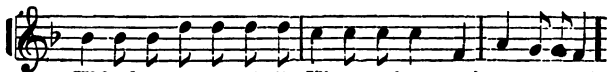
ROLLING HOME.



1. I've a jol-ly six-pence, a jol-ly, jol-ly six-pence,

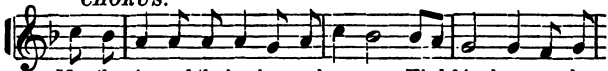


I love a sixpence as I love my life; I'll spend a pen-ny of it,

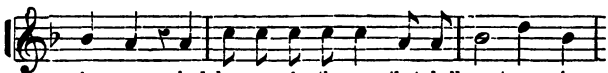


I'll lend a pen-ny of it, I'll carry fourpence home to my wife.

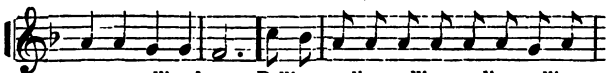
CHORUS.



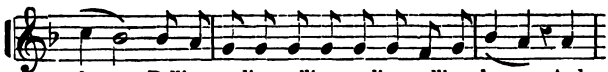
May the pipe and the bowl never leave us, Kind friends never de-



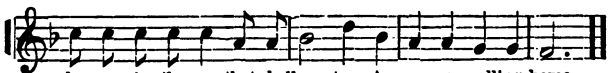
ceive us, And hap-py is the one that shall meet us, As



we go rolling home, Rolling, reeling, rolling, reeling, rolling



home, Rolling, reeling, rolling, reeling, rolling home, And



hap-py is the one that shall meet us, As we go rolling home.

2 I've a jolly fippence, a jolly, jolly fippence,

I love a fippence as I love my life;

I'll spend a penny of it, I'll lend a penny of it,

I'll carry threepence home to my wife. CHO.

3 I've a jolly fourpence, a jolly, jolly fourpence,

I love a fourpence as I love my life;

I'll spend a penny of it, I'll lend a penny of it,

I'll carry twopence home to my wife. CHO.

DERBY RAM.

Presto.

Class of '54.

f 1. I came an Em -erald Fresh - man, With

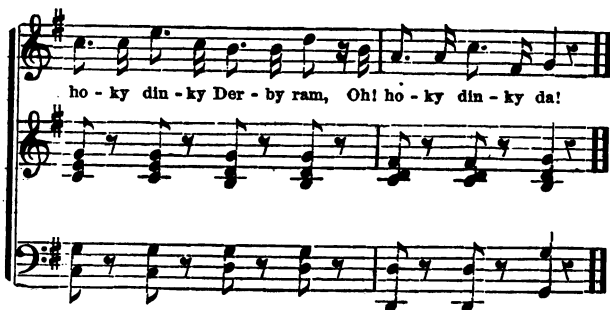
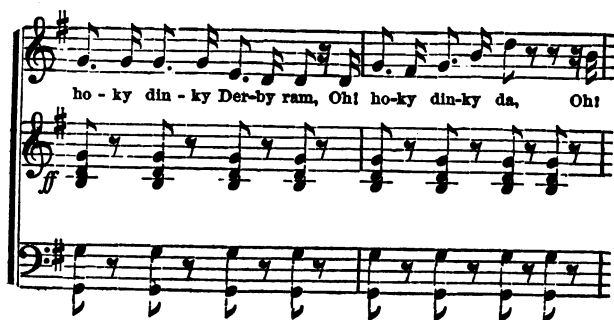
This system contains the first line of music. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are "I came an Em -erald Fresh - man, With".

just a doz - en shirts, A face unknown to whiskers, A

This system contains the second line of music. The vocal melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are "just a doz - en shirts, A face unknown to whiskers, A".

f CHORUS, in unison.
coat de - void of skirts. Oh! . .

This system contains the third line of music, which is the chorus. It is marked "CHORUS, in unison." and "f". The vocal melody and piano accompaniment are shown. The lyrics are "coat de - void of skirts. Oh! . .".



2 On knowledge was I bent, sir,
For learning I did pant,
So, to College I was sent, sir,
To see the Elephant. CHO.

For four years take your ease, sir,
Repent when you have done. CHO.

3 The animal is "some," sir,
I've scrutinized him through,
From trunk to tip of tail, sir,
I rather think I'll do. CHO.

5 But now, old Yale, I leave her,
To breast the waves of life;
I'm going to serve my country,
And sport a pretty wife. CHO.

4 O, College is the place, sir,
For jollity and fun;

6 When I get into business,
And count my numerous boys,
I'll send them to old Yale, sir,
To taste her bunkum joys. CHO.

HAMLET.

f

1. Oh, a he-ro's life I sing, His sto-ry shall my
tu-ri-lu-ri-lu, Ri-tu-ri-lu-ri-

1st time.

pen mark, And he was not a king, But Hamlet, Prince of
li-do, Ri-tu-ri-lu-ri-lu. (OMIT.) - - -

Fine.

2d time.

Denmark. (OMIT.) - - -
- - - With a flip, flap, skiddy-iddy-ei-do.

Now, his mam-ma was young, The crown she had set

This system contains the first three staves of music. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). The lyrics 'Now, his mam-ma was young, The crown she had set' are written below the vocal staff. The piano accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature. The piano part features a series of chords in the right hand and a simple bass line in the left hand.

eyes on, The king he stopped her

This system contains the next three staves of music. The vocal line continues with the lyrics 'eyes on, The king he stopped her'. The piano accompaniment continues with similar chordal textures in the right hand and a steady bass line in the left hand.

tongue, She stopped his ears with poi - son. Ri-

This system contains the final three staves of music on the page. The vocal line concludes with the lyrics 'tongue, She stopped his ears with poi - son. Ri-'. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand. A double bar line with repeat dots is visible at the end of the system.

2 Now, when she'd kill'd the king,
 She ogled much his brother;
 And having slain one spouse,
 She quickly took another;
 And this so soon did she,
 And was so great a sinner,
 That the funeral baked meats
 Set forth the wedding dinner.

CHO.

6 Now Hamlet loved a maid,
 And calumny had passed her;
 She never had been mar - ri - ed,
 'Cause nobody had asked her.
 But madness seized her brain,
 The poor cham-BER-lain's daughter,
 She jumped into a pond,
 And went to heaven by water.

CHO.

3 Now Hamlet sweet, her son,
 No bully or bravado,
 Of love felt hot the flame,
 And so went to Bernardo;
 Oh, sir! says one, we've seen
 A sight with monstrous sad eye,
 And this was nothing but
 The ghost of Hamlet's dad - 1.

CHO.

7 But enough of that; they had a play,
 They had a play, and shammed it;
 With Claudius for au - di - ence,
 And he got up and d - d it.
 He said he'd see no more,
 And felt a wondrous dizz'ness
 And so for candles called
 To make light of the business.

CHO.

4 Just at the time he spoke,
 It rose and said, " List, Hammy!
 Your mother was the ser - pl - ent
 That poisoned me, or dammy;
 But now I'm gone below,
 All over sulphurous flame, boy,
 That your dad should be on fire
 You'll admit's a burning shame, boy."

CHO.

8 A fencing match they had;
 The Queen drank while they try to;
 Says she, " Oh King, I'm killed,"
 Says Laertes, " So am I, too;"
 " And so am I," says Ham; [be!
 " What! can all these things so true
 What! are you dead?" says the King;
 " Yes sir, and so shall you be."

CHO.

5 Just at the time he spoke,
 The morn was rising thro' dell;
 Up jumped a cock and cried
 "A-cock-a-doo-del-doo-del;"
 "I'm now cock sure of going;
 Preserve you from all evil;
 You to your mother walk,
 And I'll walk to the devil."

CHO.

9 So Hamlet stabbed his liege,
 Then fell on Ophy's brother,
 And then the Danish Court
 All tumbled one on t'other.
 To celebrate their deeds,
 Which are from no false sham let,
 Every village small,
 Henceforth was called a HAMLET.

CHO.

AH, ME!

Adagio mosso.

Ah, me! con-di-tio-ne, Ah, me! conditione, Quid meus pater dicet

The first system of the musical score for 'Ah, Me!'. It consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo/mood is marked 'Adagio mosso.' The lyrics are 'Ah, me! con-di-tio-ne, Ah, me! conditione, Quid meus pater dicet'.

Fine.

me, Si red-e-am con-di-tio-ne. I'll tell my father when I go

The second system of the musical score. The lyrics are 'me, Si red-e-am con-di-tio-ne. I'll tell my father when I go'.

home, I'll tell my fa-ther when I go home, I'll tell my

The third system of the musical score. The lyrics are 'home, I'll tell my fa-ther when I go home, I'll tell my'.

D.C.

fa-ther to hold his tongue, For he did so when he was young.

The fourth system of the musical score, ending with a double bar line. The lyrics are 'fa-ther to hold his tongue, For he did so when he was young.'

THE BLACK BRIGADE.

Allegro.

SOLO.

1. Dar's someting rong a-brew-in',

This musical block contains the first solo section. It is written for three staves: a vocal line in the treble clef, a piano accompaniment in the right hand (treble clef), and a piano accompaniment in the left hand (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro.' and the section is labeled 'SOLO.'. The lyrics '1. Dar's someting rong a-brew-in'' are written below the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

CHORUS.

SOLO.

Gwine to jine the Un-ion, Dar's someting rong a-brewin',

This musical block contains the second section, which includes a chorus and a solo. It is written for three staves. The key signature remains two flats, and the time signature is 2/4. The lyrics 'Gwine to jine the Un-ion, Dar's someting rong a-brewin'' are written below the vocal line. The section is labeled 'CHORUS.' and 'SOLO.'.

CHORUS.

SOLO.

CHORUS.

Hy-ro! we go! We're on de brink ob ruin; Gwine to jine de

This musical block contains the third section, which features alternating chorus and solo parts. It is written for three staves. The key signature remains two flats, and the time signature is 2/4. The lyrics 'Hy-ro! we go! We're on de brink ob ruin; Gwine to jine de' are written below the vocal line. The section is labeled 'CHORUS.', 'SOLO.', and 'CHORUS.'.

Union, Ah, ah! ah, ah! de boys from Linkum Land.

GENERAL CHORUS.

Den har-ness up de mule, Be care-ful how ye

ff

whip, An' mind your eye, Sam Johnson am de

nig-ga Gin'ral, We're de Brack Brigade, Why don't ye let her

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody with eighth and quarter notes. The middle staff is a piano accompaniment in treble clef, featuring a steady eighth-note chordal pattern. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line.

rip? Jeemeses Rib-ber, Mas-sa Gree-ly, O!

This musical system also consists of three staves, following the same instrumental arrangement as the first system. The vocal line continues the melody, ending with a double bar line. The piano accompaniment maintains the same rhythmic patterns.

- 2 We am de snolly-gosters, (*Repeat.*)
An' lubs Jim Ribber oysters.
Cho.—Den harness up, etc.
- 3 We're gwine to fight de South, O, (*Repeat.*)
All by de word ob mouth, O.
Cho.—Den harness up, etc.
- 4 To fight for death an' glory (*Repeat.*)
Am quite anudder story.
Cho.—Den harness up, etc.
- 5 Old John Brown dey strung 'im, (*Repeat.*)
As high as Haman hung 'im.
Cho.—Den harness up, etc.
- 6 I'll take my boat an' paddle, (*Repeat.*)
For freedom will skydaddle.
Cho.—Den harness up, etc.

YAH, YAH.

Yah, yah, nix cum a-rous, mynheer, Yah, yah,

nix cum a-rous, Yah, yah, nix cum a-rous, mynheer,

Nix cum a-rous, la-ger bier. Yah, yah, yah,

Yah, nix cum a-rous, la-ger bier, bier.

B-A, BA.

*Usually the Chorus of "Litoria" is appended to this song.**CHORUS in unison.*

1. B - a, ba, b - e, be, b - i, bi, ba, be, bi; b - o, bo,
ba, be, bi, bo; b - u, bu, ba, be, bi, bo, bu.

2 C-a, ca, c-e, ce, etc. 3 D-a, da, d-e, de, etc. 4 F-a, fa, and so on.

GIDEON'S BAND.

By permission of LEE & WALKER.

1. { Old No - ah, he did build an ark. Old No - ah,
Old No - ah, he did build an ark, He made it
he did build an ark, } If you be - long to Gideon's
out of hick - 'ry bark. }

band. Why here's my heart and here's my hand, Looking for a home.

- 2 He drove the animiles in two by two, | *Ter.*
The elephant and the kangaroo.
CHOUS.—If you belong, etc.
- 3 And then he nailed the hatches down, | *Ter.*
And told outsiders they might drown.
CHO.—If you belong, etc.
- 4 And when he found he had no sail, | *Ter.*
He just ran up his own coat tail.
CHO.—If you belong, etc.
- 5 Full forty days he sailed around, | *Ter.*
And then he ran th' old scow aground.
CHO.—If you belong, etc.
- 6 He landed on Mount Ararat, | *Ter.*
Just three miles south of Barneygat.
CHO.—If you belong, etc.
- 7 O, Eve, she did the apple eat, | *Ter.*
She smacked her lips, and said 't was sweet.
CHO.—If you belong, etc.
- 8 When Adam walked the garden round, | *Ter.*
He spied the peelings on the ground.
CHO.—If you belong, etc.
- 9 And when he saw them, he looked blue, | *Ter.*
And vowed he'd have some apples too.
CHO.—If you belong, etc.
- 10 So he and Eve did strip the tree, | *Ter.*
And chanked away till they could see.
CHO.—If you belong, etc.
- 11 And then they saw how they'd got sold, | *Ter.*
In sucking down what Satan told.
CHO.—If you belong, etc.
- 12 And since old Brimstone sold them so, | *Ter.*
Most devilish sells have been the go.
CHO.—If you belong, etc.
- 13 Then keep your nose upon your face; | *Ter.*
It don't look well when out of place.
CHO.—If you belong, etc.

LATHERY.

Vivace.

1. Oh! does the Freshman smoke, Oh! does the Freshman
2. Oh! no, it makes him sick, Oh! no, it makes him

smoke, Oh! does the lathery Freshman smoke, ga, ga,
sick, Oh! no, it makes him lathery sick. ga, ga,

lath - ery smoke, Oh! does the Freshman smoke?
lath - ery sick, Oh! no, it makes him sick.

- 1 What cometh there from the hills,
What cometh there from the hills,
What cometh there from the lathery hills,
ga, ga, lathery hills,
What cometh there from the hills?
- 2 There cometh a tutor grim, etc.
- 3 What bringeth he in his hand, etc.
- 4 He bringeth a condition, etc.
- 5 He bringeth it not for me, etc.

SAW MY LEG OFF.

Andante.

p 1. Saw my leg off, saw my leg off,

This system consists of a treble and bass staff in G major (one sharp) and common time. The melody in the treble staff begins with a half note G, followed by a dotted quarter note A, a quarter note B, and a half note C. The bass staff provides a simple accompaniment with half notes G and B.

saw my leg off, short. *ff* *Fine.*

This system continues the melody. The treble staff has a half note D, a dotted quarter note E, a quarter note F, and a half note G. The bass staff has half notes G and B. The system concludes with a double bar line and a repeat sign.

Saw my leg off, saw my leg off,

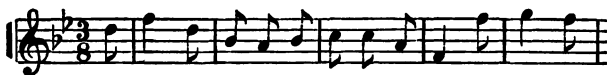
This system repeats the first four notes of the melody: half note G, dotted quarter note A, quarter note B, and half note C. The bass staff continues with half notes G and B.

saw my leg off, short. *ff* *D.C.*

This system repeats the last four notes of the melody: half note D, dotted quarter note E, quarter note F, and half note G. The bass staff continues with half notes G and B. The system concludes with a double bar line and a repeat sign.

2. Saw it on again, quick!
3. Chaw my ear off, short!
4. Hash for breakfast, hash for dinner, hash for supper Hash!!

WARBLE No. 1.



1. Oh where, oh where is my lit - tle dog gone? Oh where, oh



where can he be?..... With his tail cut short and his ears cut



Warble.

long: Oh where, oh where can he be?..... La.....



CHORUS.



The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one flat, containing a vocal line with the lyrics "la la la la la la la la" written below the notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one flat, containing a vocal line with the lyrics "La----- La-----" written below the notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one flat, containing a vocal line with the lyrics "la la la la la la la la la la la la" written below the notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes.



2.

Bologna Sausage is very good,
 And many of them I see:
 Oh where, oh where is my little dog gone?
 I guess that they make 'em of he!

CHORUS.—La la la, etc.

3.

We drinks lager bier three times a day,
 Mine frow, mine childer and me;
 We rides in our carriage, and feels so gay,
 'Cause nobody's besser as we!

CHORUS.—La la la, etc.

4.

The moon was shining so bright and clear,
 My mother was looking for me;
 She may look, she may sigh, with a watery eye,
 She may look to the depths of the sea.

CHORUS.—La la la, etc.

GOOD-NIGHT, LADIES.

Sostenuto.

p 1. Good-night, la - dies, Good-night, la - dies, Good-night,

la - dies! We're going to leave you now.

Allegro.

f Mer - ri - ly we roll a - long, roll a - long, roll a - long,

Repeat pp.

Mer - ri - ly we roll a - long, O'er the dark blue sea.

2 Farewell, ladies, etc.

3 Sweet dreams, ladies, etc.

WARBLE No. 2.

1. { When the matin bell is ringing, U - ra - li - o, U - ra - li - o,
From my rushy pallet springing, U - ra - li - o, U - ra - li - o.

o, -----o. } Fresh as morning light forth I sally, With my

sickle bright, thro' the val - ley, To my dear one gai - ly

sing-ing, U-ra-li-o, U-ra-li-o. Fresh as | - o.

Warble.

La La

CHORUS. La la la la la la la la

La

la la la la la la la la la

la la la la la la la la la la la la

la la la la la la la la la la.

2 When the day is closing o'er us,
 Uralio, Uralio,
 And the landscape fades before us,
 Uralio, Uralio,
 When our merry men quit their mowing,
 And along the glen horns are blowing,
 Sweetly then we'll raise the chorus,
 Uralio, Uralio.
 CHORUS.—La la la, etc.

AMERICA.

Largo.

So say we all of us, So say we all of us,

So say we all; So say we all of us, So say we

all of us, So say we all of us, So say we all.

THREE CROWS.

It is the custom for some one to "line" each stanza before it is sung.

Largo.

f 1. There were three crows sat on a tree, And
2. Said one old crow un - to his mate, "What

they were black as crows could be.
shall we do for grub to eat?"

3 "There lies a horse on yonder plain,
Who's by some cruel butcher slain."

4 "We'll perch upon his bare back-bone,
And pick his eyes out one by one."

PART III.

FAIRY MOONLIGHT.

Moderato.

1. Hall to thee, queen of the silent night, Shine clear, shine bright,

ALTO VOICE.

1. Hall to thee, queen of the silent night, Shine clear, shine bright,

This system contains two staves of music. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with eighth and sixteenth notes. The second staff is also a treble clef with the same key signature and time signature, and it contains a melody with eighth and sixteenth notes. The third staff is a bass clef with the same key signature and time signature, and it contains a melody with eighth and sixteenth notes. The fourth staff is also a bass clef with the same key signature and time signature, and it contains a melody with eighth and sixteenth notes. The lyrics '1. Hall to thee, queen of the silent night, Shine clear, shine bright,' are written below the first and third staves.

yield thy pensive light; Blithely we'll dance in thy sil - ver ray,

yield thy pensive light; Blithely we'll dance in thy sil - ver ray,

This system contains two staves of music. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with eighth and sixteenth notes. The second staff is also a treble clef with the same key signature and time signature, and it contains a melody with eighth and sixteenth notes. The third staff is a bass clef with the same key signature and time signature, and it contains a melody with eighth and sixteenth notes. The fourth staff is also a bass clef with the same key signature and time signature, and it contains a melody with eighth and sixteenth notes. The lyrics 'yield thy pensive light; Blithely we'll dance in thy sil - ver ray,' are written below the first and third staves.

Hap - pi - ly pass - ing the hours a - way. Must we not love the

still - y night, Dress'd in her robes of blue and white?

Heav'n's arches ring, Stars wink and sing, Hail, si - lent night,

Heav'n's arches ring, Stars wink and sing, Hail, si - lent night,

ritard.

Fairy moonlight, Fai-ry, fai-ry, fai-ry moon-

Fairy moonlight,

ritard.

Fairy moonlight, Fairy moon - - -

light, Fai - ry moon-light, Fai - ry moon-light,

light, Fai - ry moon-light, Fai - ry

ritard.

Fai - ry, Fai - ry, Fai - ry moon - light.

ritard.

moon - - - - - light.

2 Dart thy pure beams from thy throne on high,
 Beam on through sky, robed in azure dye;
 We'll laugh and we'll sport while the night-bird sings,
 Flapping the dew from his sable wings,
 Sprites love to sport in the still moonlight,
 Play with the pearls of shadowy night;
 Then let us sing, Time's on the wing,
 Hail, silent night, Fairy moonlight.

THE OLD MOUNTAIN TREE.

2D TENOR.



1ST TENOR.



1. Oh! the home we lov'd, by the bound-ing deep, Where the

1ST BASS.

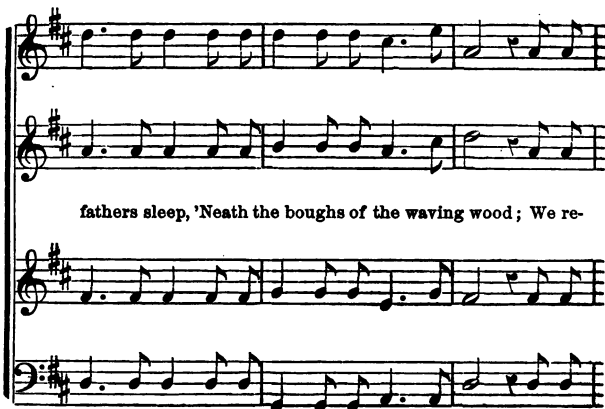


2D BASS.



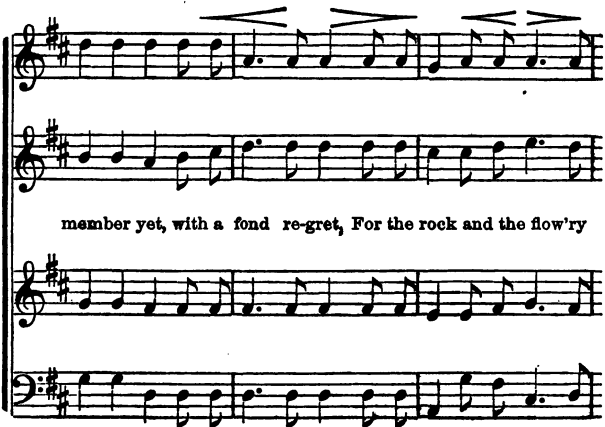
hills in glo - ry stood; And the moss-grown graves, where our





musical score for the first system of the song. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are written below the second treble staff.

fathers sleep, 'Neath the boughs of the waving wood ; We re-



musical score for the second system of the song. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are written below the second treble staff.

member yet, with a fond re-gret, For the rock and the flow'ry

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The music is written in a common time signature (C). The lyrics "lea, Where we once used to play, thro' the long, long day, In the" are written below the third staff.

lea, Where we once used to play, thro' the long, long day, In the

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The music is written in a common time signature (C). The lyrics "shade of the old mountain tree, In the" are written below the third staff.

shade of the old mountain tree, In the



2 We are pilgrims now in a stranger land,
 And the joys of youth are passed;
 Kind friends are gone, but the old tree stands,
 Unharm'd by the warring blast;
 Oh, may the lark sing in the clouds of spring,
 And the swan on the silver sea,
 But we mourn for the shade where the wild bird made
 Her nest in the old mountain tree,
 Her nest in the old mountain tree.

3 Oh! the time went by like a tale that's told,
 In a land of song and mirth,
 And many a form in the church-yard cold,
 Finds rest from the cares of earth;
 And many a day will wander away
 O'er the waves of the western sea,
 And the heart will pine and vainly pray
 For a grave by the old mountain tree,
 For a grave by the old mountain tree.

STARS OF THE SUMMER NIGHT.

Dolce.

First system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in the first treble staff, with accompaniment in the other three staves. The lyrics "p 1. Stars of the sum-mer night, Far in yon" are written below the first treble staff.

p 1. Stars of the sum-mer night, Far in yon

Second system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody continues from the first system. The lyrics "azure deeps, Hide, hide your golden light, She sleeps,—my lady" are written below the first treble staff. There are dynamic markings: a crescendo hairpin followed by a decrescendo hairpin, and a piano (*p*) marking.

azure deeps, Hide, hide your golden light, She sleeps,—my lady

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat). The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The music is written in a simple, lyrical style. The second staff has the lyrics 'sleeps, She sleeps, She sleeps,—my la - dy sleeps,' written below it. The third staff has a diamond-shaped ornament below it. The fourth staff has the tempo and dynamics marking 'rall. pp' written above it.

rall. pp

sleeps, She sleeps, She sleeps,—my la - dy sleeps,

rall. pp

2 Moon of the summer night,
 Far down yon western steeps,
 Sink, sink in silver light,
 She sleeps,—my lady sleeps,
 She sleeps,—my lady sleeps.

3 Wind of the summer night,
 Where yonder woodbine creeps,
 Fold, fold thy pinions light;
 She sleeps,—my lady sleeps,
 She sleeps,—my lady sleeps.

4 Dreams of the summer night,
 Tell her, her lover keeps
 Watch, while in slumbers light
 She sleeps,—my lady sleeps,
 She sleeps,—my lady sleeps.

OFT IN THE STILLY NIGHT.

Espressivo.

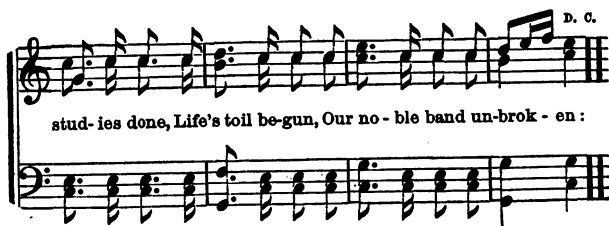
1. Oft in our fu - ture course, When oth - er ties shall
Thus in our fu - ture lives, When oth - er ties shall

bind us, Shall mem - 'ry's gen - tle force Of
bind us, Fond mem - 'ries shall a - rise, And

FINE.

all these scenes re - mind us; Our class-mates dear, As-
of these scenes re - mind us.

sem - bled here, The part - ing word now spok - en, Our



2 When we remember those
 Young hearts with ours united,
 Who, ere our journey's close,
 In bloom of youth were blighted;
 We'll drop a tear
 Upon their bier,
 While fondly we will cherish
 Their blooming youth,
 Their spotless truth,
 Nor let their mem'ries perish.
 Thus we'll remember those
 Young hearts with ours united,
 Who, ere our journey's close,
 In bloom of youth were blighted.

3 Then oft, in future years,
 When other ties shall bind us,
 With mingled smiles and tears
 We'll of these scenes remind us;
 Our classmates dear,
 Who with us here
 Have trod life's path together,
 And in our heart
 Shall e'er have part,
 And be forgotten never.
 Thus oft in future years,
 When other ties shall bind us,
 With mingled smiles and tears
 We'll of these scenes remind us.

MUSIC IN THE AIR,

ALTO.



1. There's mu-sic in the air, When the in-fant morn is

TENOR.

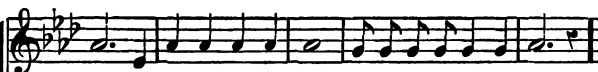


AIR.



2. There's mu-sic in the air When the noontide's sultry

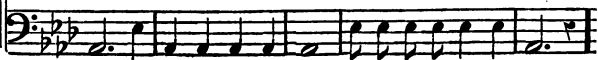
BASS.



nigh, And faint its blush is seen On the bright and laughing sky.



beam Reflects a golden light On the distant mountain stream.



Many a harp's extatic sound, With its thrill of joy profound,
When beneath some grateful shade Sorrow's aching head is laid,

dimin. *Repeat pp.*

While we list enchanted there, To the mu-sic in the air.
Sweetly to the spirit there Comes the mu-sic in the air.

3 There's music in the air
When the twilight's gentle sigh
Is lost on evening's breast,
As its pensive beauties die.
Then, O then, the loved ones gone,
Wake the pure celestial song,
Angel voices greet us there,
In the music in the air.

EVENING BELLS.

Andante. Dolce.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written on the top staff, with a slur over the first six notes. The lyrics "p 1. Those evening bells, those evening bells, How ma - ny a" are written below the first two staves. The bass line is written on the bottom two staves, with the same lyrics "p 1. Those evening bells, those evening bells, How ma - ny a" written below them.

p 1. Those evening bells, those evening bells, How ma - ny a

p 1. Those evening bells, those evening bells, How ma - ny a

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written on the top staff, with a slur over the first six notes. The lyrics "tale their mu - sic tells Of youth, and home, and that sweet" are written below the first two staves. The bass line is written on the bottom two staves, with the same lyrics "tale their mu - sic tells Of youth, and home, and that sweet" written below them. There are two musical symbols, a less-than sign (<) and a greater-than sign (>), positioned between the two staves of the bass line.

tale their mu - sic tells Of youth, and home, and that sweet

tale their mu - sic tells Of youth, and home, and that sweet

time When last I heard their soothing chime; Those evening

bells, those evening bells, How many a tale their music tells.

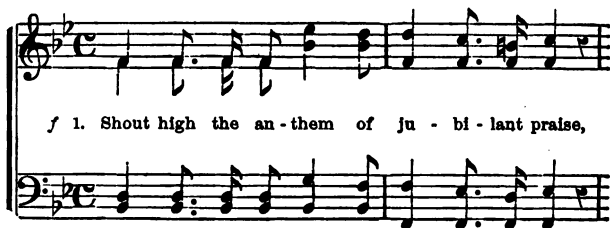
2 Those joyous hours are passed away,
 And many a heart that then was gay,
 Within the tomb now darkly dwells,
 And hears no more those evening bells.
 Those evening bells, etc.

3 And so 't will be when I am gone,—
 That tuneful peal will still ring on,
 While other bards shall walk these dells,
 And sing your praise, sweet evening bells.
 Those evening bells, etc.

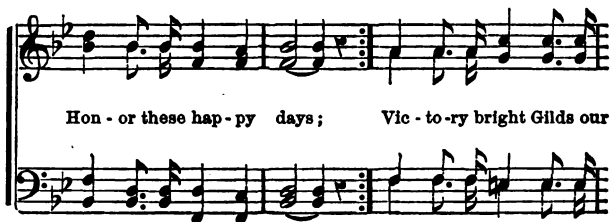
PIRATE'S CHORUS.

Alla Marcia.

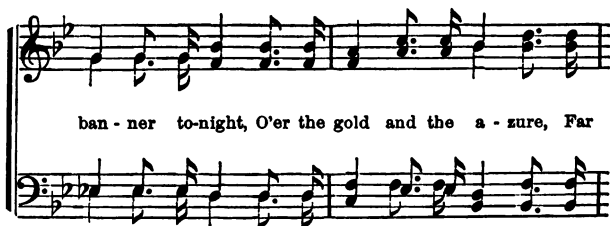
G. C. S. SOUTHWORTH, '63.



f 1. Shout high the an - them of ju - bi - lant praise,



Hon - or these hap - py days; Vic - to - ry bright Gilds our



ban - ner to-night, O'er the gold and the a - zure, Far

flash - es the glad light,—Shout! Ev - er may glo - ry thy

cor - o - net be, Broth - ers in u - ni - ty.

2.

Gentle and sacred covenant tie,
Binding our hearts for aye,
Altars above
Waft their incense of love,
On soft pinions of pleasure,
Wherever we may rove.
Shout! etc.

3.

Pledged by this altar, our holiest shrine,
Girded with love divine,
Pealing our cry
Of the battle on high,
On, onward press proudly,
To conquer or die.
Shout! etc.

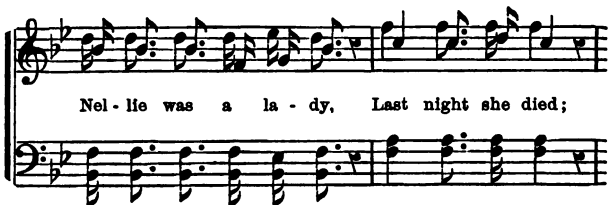
NELLIE WAS A LADY.



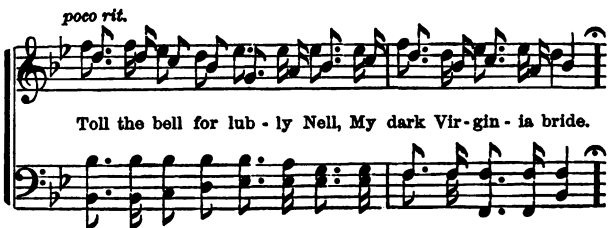
1. { Down on the Mis-sis-sip-pi float - in',
 All night the cot-ton-wood I'se tot - in',
 2. { Now I'se un-hap-py and I'se weep - in',
 Last night, while Nel-lie was a - sleep - in',



Long time I trab-bel o'er the way; }
 Sing-ing for my true lub all the day. }
 Can't tote the cot-ton-wood no more, }
 Death came a - knock-in' at the door. }



Nel-lie was a la - dy, Last night she died;



Toll the bell for lub - ly Nell, My dark Vir-gin - ia bride.

Allegretto.

Oh, Nel - lie was a la - dy, last night she died, Toll the

The first system of musical notation for the song. It consists of a treble and a bass staff. The treble staff has a melody line with eighth and sixteenth notes. The bass staff has a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

bell for lub - ly Nell, my dark-ey bride, Oh,

my darkey bride.

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are split across the two staves.

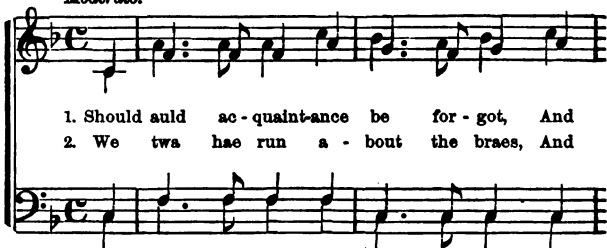
Nel - lie was a la - dy, last night she died, Toll the

The third system of musical notation. It continues the melody and accompaniment. The lyrics are split across the two staves.

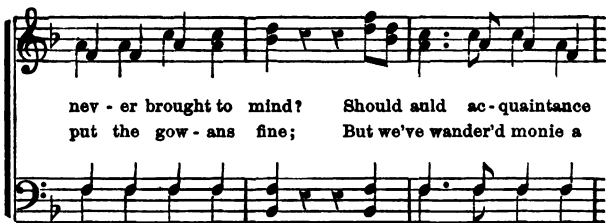
bell for lub - ly Nell, my dark - ey bride.

The fourth system of musical notation, which is the final system on the page. It concludes the melody and accompaniment with a double bar line. The lyrics are split across the two staves.


AULD LANG SYNE.

Moderato.


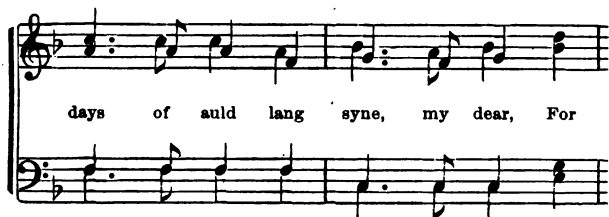
1. Should auld ac-quaint-ance be for-got, And
2. We twa hae run a-bout the braes, And



nev-er brought to mind? Should auld ac-quaintance
put the gow-ans fine; But we've wander'd monie a



be for-got, And days of auld lang syne? For
wea-ry foot Sin' auld lang syne. For, etc.



days of auld lang syne, my dear, For



auld lang syne, We'll tak' a cup o'



kind - ness yet, For auld lang syne.

3 We twa hae paidl't in the burn
Frae morning sun till dine;
But seas between us braid have roared,
Sin' auld lang syne.
For days, etc.

GAUDEAMUS.

TRANSLATED BY L. W. FITCH OF '40.

WITH TWO ORIGINAL STANZAS.

AIR — "*Gaudeamus.*"

- 1 LET us now in youth rejoice,
None can justly blame us,
For when golden youth has fled,
And in age our joys are dead,
Then the dust doth claim us.
- 2 Where have all our Fathers gone?
Here we'll see them never:
Seek the gods' serene abode —
Cross the dolorous Stygian flood —
There they dwell forever.
- 3 Brief is this our life on earth,
Brief — nor will it tarry —
Swiftly death runs to and fro,
All must feel his cruel blow,
None the dart can parry.
- 4 Raise we then the joyous shout,
Life to Yale for ever!
Life to each Professor here;
Life to all our comrades dear,
May they leave us never.
- 5 Life to all the maidens fair,
Maidens sweet and smiling;
Life to gentle matrons, too,
Ever kind and ever true,
All our cares beguiling.
- 6 May our land forever bloom
Under wise direction;
And this city's classic ground
In munificence abound,
Yielding us protection.
- 7 Perish sadness, perish hate,
And ye scoffers, leave us!
Perish every shape of woe,
Devil and Philistine too,
That would fain deceive us.

—
ADDENDA.

- 1 YOUTH and hope a glory wear,
While on earth they're given,

- That immortals ever share
In the pure and balmy air
Of the hills of heaven.
- 2 Let us then in youth rejoice,
'Twill repent us never,
For when earthly scenes have fled,
And this mortal life is sped,
Youth abides forever.

BROTHERS' CAMPAIGN SONG.

BY JOHN M. HOLMES, '57.

AIR — "*Lauriger Horatius*."

- 1 BROTHERS all in Unity,
Knit by Love's attraction,
Let us gird our armor on,
Now's the time for action.
Shake the old blue banner out,
Tell the world its story,
Let our song and watchword be,
Unity and glory.
- 2 Let the fires of Auld Lang Syne
In all hearts be burning,
Fires of friendship, eloquence,
Liberty and Learning. *Chorus.*
- 3 Gather in the candidates,
Golden time is fleeting,
Give to each a brother's right,
Give a brother's greeting. *Chorus.*
- 4 Shall we basely bend the knee
To Linonia? NEVER!
Hand in hand we'll firmly stand,
Victorious forever. *Chorus.*

LINONIA SONG.

AIR — "*Lauriger Horatius*."

- "BROTHERS all in Unity,"
Mourning to distraction,
Sitting around with faces blue,
Waiting strength for action.
- Chorus* — With their "old blue banner" down—
Sobbing out the story,
"This is all that's left behind
Of David Humphrey's glory."

LAURIGER.

2 While beneath their banner blue
 Brother hosts draw near us;
 To Linonia's standard true,
 Soon that host will fear us.
 And their banner, in their flight,
 Shall tell the mournful story:
 "This is all that's left behind
 Of David Humphrey's glory."

3 "Linonia," invincible,
 Can whene'er she pleases,
 Pull that "old blue banner" down,
 And tear it all to pieces.
 Pull that "old blue banner" down,
 And tell the world the story:
 This is all that's left behind
 Of David Humphrey's glory."

 LAURIGER.

PARAPHRASED BY P. B. PORTER, '67.

AIR—"Lauriger."

1 OLD man Horace, sprigged with bay,
 Truly you do say, sir,
 Time streaks faster on his way,
 Than *two-forty* racer.

Chorus—Give us but our rum to sip;
 We don't care a clam-shell,
 So we kiss the pouting lip
 Of the blooming damsel.

2 With bright beauty blush the grapes;—
 So the women show it;
 Longing for their lovely shapes,
 Sings the tipsy poet. *Chorus.*

3 Tell me what great fame avails,
 Save we can hug tightly
 All the jolly little quails,
 And get somewhat *slightly*. *Chorus.*

 LAURIGER.

TRANSLATED BY L. W. FITCH, '40.

AIR—"Lauriger."

1 Poet of the laurel wreath,
 Horace, true thy saying;

"Time outstrips the tempest's breath;
For no mortal staying."

Chorus—Bring me cups that Bacchus crowns,
Cups on mirth attending;
Give me blushing maidens' frowns,
Frowns in kisses ending.

2 Sweetly grows the grape, the maid,
Each in beauty peerless;
But to me, bereft and sad,
Wintry age comes cheerless. *Chorus.*

3 Though enduring fame be mine,
This shall yield no pleasure;
Let me then, in love and wine,
Find exhaustless treasure. *Chorus.*



AUREM PRÆBE MIHI.

AIR — "We'll dance by the light of the Moon."

1 FELIS sedit by a hole,
Intenta she cum omni soul,
Prendere rats.
Mice cucurrunt over the floor,
In numero, duo, tres or more,
Obliti cats.

2 Felis saw them oculis,
"I'll have them," inquit she, "I guess,
Dum ludunt."
Tunc illa crept toward the group,
"Habeam," dixit, "good rat soup!
Pingues sunt!"

3 Mice continued all ludere,
Intenti in ludum vere,
Gaudenter.
Tunc rushed the felis unto them,
Et tore them omnes limb from limb,
Violenter.

MORAL.

Mures, omni mice be shy,
Et aurem præbe mihi,
Benigne;
Si hoc fuges, verbum sat,
Avoid a huge and hungry cat,
Studiosæ.

ALUMNI SONG.

BY F. M. FINCH, '49.

AIR — "*Sparkling and bright.*"

- 1 GATHER ye smiles from the ocean isles,
Warm hearts from river and fountain,
A playful chime from the palm-tree clime,
From the land of rock and mountain;
And roll the song in waves along,
For the hours are bright before us,
And grand and hale are the elms of Yale,
Like fathers, bending o'er us.
- 2 Summon our band from the prairie land,
From the granite hills, dark frowning,
From the lakelet blue and the black bayou,
From the snows our pine peaks crowning;
And pour the song in joy along,
For the hours are bright before us,
And grand and hale are the towers of Yale,
Like giants, watching o'er us.
- 3 Count not the tears of the long gone years,
With their moments of pain and sorrow,
But laugh in the light of their memories bright,
And treasure them all for the morrow.
Then roll the song in waves along,
While the hours are bright before us,
And high and hale are the spires of Yale,
Like guardians, towering o'er us.
- 4 Dream of the days when the rainbow rays
Of Hope, on our hearts fell lightly,
And each fair hour some cheerful flower
In our pathway blossomed brightly;
And pour the song in joy along
Ere the moments fly before us,
While portly and hale the sires of Yale
Are kindly gazing o'er us.
- 5 Linger again in memory's glen,
'Mid the tendrils vines of feeling,
Till a voice or a sigh floats softly by,
Once more to the glad heart stealing;
And roll the song in waves along,
For the hours are bright before us,
And in cottage and vale are the brides of Yale,
Like angels, watching o'er us.
- 6 Clasp ye the hand 'neath the arches grand
That with garlands span our greeting,
With a silent prayer that an hour as fair
May smile on each after meeting;

And long may the song, the joyous song,
Roll on in the hours before us,
And grand and hale may the elms of Yale
For many a year bend o'er us.



BIENNIAL JUBILEE SONG.

BY CHARLES H. OWEN, '80.

AIR — "*Nelly Bly.*"

- 1 SOPHS were groaning
And condoling
Round Alumni Hall,
Tutors thundered
"No 'Old Hundred'
Should be sung at all."
But a hundred
Voices muttered
Darkly round the door;
Sad the moan
And deep the groan,
"Biennials are a bore."
- 2 They searched our pockets,
Watches, lockets,
When we all came in;
They watched us, too,
The morning through,
As though we meant "to skin."
But they didn't
Think a minute
Of the water jug;
We could keep
A pony leaf,
In the bottom of the mug.
- 3 Ladies pretty
Showed us pity
In Biennial;
But the tutors,
Gallant tutors
Drove them from the hall;
Then a hundred
Tables thundered
Banged about the floor,
Sad the moan
And deep the groan,
"Biennials are a bore!"
- 4 Tutor spies
Shut their eyes
When they go to sleep,

IVY SONG.

Then how spry
 The "equuli"
 When there's none to peek.
 O Tutors!
 Sleepy Tutors!
 Lots of pony leaves
 Rolled up tight,
 Out of sight,
 Carried in our sleeves!

5 Now we're Junes,
 Jolly Junes,
 Biennial is done,
 Nothing now
 The whole year thro'
 But jollity and fun.
 Sophomore!
 Bow before
 Our magnificence!
 Freshman brat!
 Take off your hat —
 No impertinence!

 JYV SONG.

BY CHARLES S. ELLIOT, '67.

AIR — "*Oft in the Stilly Night.*"

FAST fading from our sight,
 The day in silence closes;
 Where broods the coming night,
 Our Ivy now reposes.
 Alas! alas! our task is done,
 Our College life is over;
 Those happy years now past and gone
 We never may recover.
 Rest, then, sweet Ivy, here,
 Within thy quiet haven,
 Guarding with tender care
 That precious name there graven.

Emblem of Friendship's power,
 In firmest ties now bind us,
 While, in this parting hour,
 We leave Old Yale behind us.
 Farewell, farewell, beloved home;
 Our hearts can only sorrow
 That from thy halls we now must roam,
 Sad exiles on the morrow.
 Here, then, sweet Ivy, rest, —
 Watch o'er this latest meeting;
 Hope of our hearts distressed,
 Receive our last sad greeting.

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